PERSONA IN TOLKĀPPIYAM

Nirmal Selvamony

INTERNATIONAL INSTITUTE OF TAMIL STUDIES
C.I.T. CAMPUS, TARAMANI
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SCHEME OF TRANSLITERATION

Vowels			
Short		Long	
அ	a	ஆ	ā
இ	i	ஈ	ī
உ	u	ஊ	ū
எ	e	ஏ	ē
ஒ	o	ஓ	ō
ஐ	ai		
ஔ	au		

Consonants					
Hard		Soft		Medial	
க்	*k*	ங்	*ṅ*	ய்	*y*
ச்	*c*	ஞ்	*ñ*	ர்	*r*
ட்	*ṭ*	ண்	*ṇ*	ல்	*l*
த்	*t*	ந்	*n*	வ்	*v*
ப்	*p*	ம்	*m*	ழ்	*ḻ*
ற்	*ṟ*	ன்	*ṉ*	ள்	*ḷ*

ABBREVIATIONS

ACKP	T.K. Ramachandra Aiyar, *A Concordance of Kalidasa's Poems*
ADLT	J.A. Cuddon, *A Dictionary of Literary Terms*
AGLT	M.H. Abrams, *A Glossary of Literary Terms*
AI	*Akattiṇai Iyal*
Aiṅk.	*Aiṅkuṟunūṟu*
AK(3)	*Āyvukkōvai,* Intiyap Palkalaik Kaḻakat Tamiḻāciriyar Maṉṟam— Mūṉṟāvatu Karuttaraṅku
Aka.	*Akanāṉūṟu*
Aṭiyārk.	Aṭiyārkkunallār
AUV	*Tolkāppiyam : Poruḷatikāram, Akattiṇaiyiyal Uraivaḷam.* Critical commentary by Mu. Aruṇāccalam
CA	*Collatikāram (Tolkāppiyam)*
Caṅkara.	Caṅkara Namaccivāyap Pulavar
CI	*Ceyyuḷ Iyal*
Cilap.	*Cilappatikāram*
Ciṟu.	*Ciṟupāṇāṟṟuppaṭai*
CL	Caṅkam Literature
CT	*Cēntaṉ Tivākaram*
ET	*Eṭṭuttokai*
FACPE	Vaithilingam, *Fine Arts and Crafts in Pattuppāṭṭu and Eṭṭuttokai*
IA	*Iṟaiyaṉār Akapporuḷ*
IITS	International Institute of Tamil Studies
Iḷam.	Iḷampūraṇar
JTS	*Journal of Tamil Studies*
JVC	J.V. Chelliah

Kal	*Karpu iyal*
Kali.	*Kalittokai*
Kl	*Kaḷaviyal*
Kur.	*Kuruntokai*
Kuri.	*Kuriñcippāṭṭu*
Malai.	*Malaipaṭukaṭām*
Maṇi.	*Maṇimēkalai*
Mat.	*Maturaikkāñci*
MeyI	*Meyppāṭṭiyal*
MeyI (Sōm.)	Somasundara Bharatiyar, *Tolkāppiyar : Poruṭpaṭalap Putturai (Meyppāṭṭiyal)*
MI	*Marapu Iyal*
Mul.	*Mullaippāṭṭu*
Nacc.	Naccinārkkiniyar
Nar.	*Narriṇai*
Neṭ.	*Neṭunalvāṭai*
NI	Cūriyanārāyaṇa Cāctriyār, *Nāṭakaviyal*
OKAK	*Oṉpatāvatu Karuttaraṅku Āyvukkōvai,* Vol. I
P2	Irāma. Periyakaruppaṉ, Ca. Cāmpacivaṉ (Eds.), *Potikai,* Vol. II
PA	*Poruḷ Atikāram*
PA(I)	*Poruḷ Atikāram.* Commentary by Iḷampūraṇar
PA I (N)	*Poruḷ Atikāram. (Akattiṇai Iyal, Purattiṇai Iyal),* Commentary by Naccinārkkiniyar, TSS, 1975
PA II (N)	*Poruḷ Atikāram. (Kaḷaviyal, Karpiyal, Poruḷiyal),* Commentary by Naccinārkkiniyar, TSS, 1977
Pari.	*Paripāṭal*
Paṭ.	*Paṭṭiṉappālai*

Pati.	*Patiṟṟuppattu*
PEPP	*Princeton Encyclopedia of Poetry and Poetics*
Pērā.	Pērāciriyar
Peru.	*Perumpāṇāṟṟuppaṭai*
PI	*Puṟattiṇai Iyal*
PN	*Piṅkala Nikaṇṭu*
PorI	*Poruḷ Iyal*
Poru.	*Porunarāṟṟuppaṭai*
PP	*Pattuppāṭṭu*
PPVM	Aiyaṉāritaṉār, *Puṟapporuḷ Veṇpāmālai*
Puṟ.	*Puṟanāṉūṟu*
SOD	*The Shorter Oxford English Dictionary On Historical Principles,* 2 vols. Rev. Ed. C.T. Onions
Sōm.	Somasundara Bharatiyar
Sōmasu.	Po. Vē. Cōmacuntaraṉār
Tiru.	*Tirumurukāṟṟuppaṭai*
TL	*Tamil Lexicon,* in 6 vols., Madras University
tnp	*Tiṇainilaippeyar*
Tol..	*Tolkāppiyam*
TSS	Tirunelvēli, Teṉṉintiya Caivacittānta Nūṟpatippuk Kaḻakam Limited
Tr.	Tolkāppiyar
UI	*Uvama Iyal*
UKCNV	*Uraiyāciriyarkaḷ Kaṇṭa Coṟporuḷ Nuṇmai Viḷakkam,* Ed. Irā. Ilaṅkumaraṉ
WACTAED	*Winslow's A Comprehensive Tamil and English Dictionary*
WNCD	*Webster's New Collegiate Dictionary*

FOREWORD

From its inception the International Institute of Tamil Studies has promoted *Tolkāppiyam* studies by publishing various translations and also several books based on it. Mr. Sivalinganar has brought out variorums for the entire text. Years ago the *Journal of Tamil Studies* carried Dr. Kamil Zvelebil's translation of *Tol.* Later, Dr. Albert's translation of phonology and morphology was also published by the Institute. Recently, Dr. A.A. Manavalan has translated *Poruḷatikāram* and it will be published shortly. Beside translations, a comparative study of *Tolkāppiyam and Ashtadyāyi* (1997) has been produced by Dr. K. Meenakshi through this Institute.

In the publication of studies connected with *Tolkāppiyam* Dr. Nirmal Selvamony has already made his own contribution. He collaborated with Dr. V.P.K.Sundaram on the monograph *Tolkāppiyattil Icaikkuṟippukaḷ* (1994). Originally given as endowment lectures (1993) at this Institute, his *Tamiḻk Kāṭci Neṟiyiyal* (1996) reconstructs the methodology of early Tamil philosophy with the help of the data available in *Tol.* In the seminar on *Tolkāppiyam* conducted by the Institute he presented a paper on the "*Aesthetics in Tolkāppiyam*" which is collected in the proceedings of that seminar (1997).

The present publication adds yet another volume to the corpus of *Tolkāppiyam* scholarship, and the Institute is happy to place it in the hands of the readers.

Dr. Nirmal Selvamony teaches English at the Madras Christian College, Tambaram. Being one of the rare breed of scholars who combine expertise in both Tamil and English studies, he has contributed to *Tolkāppiyam* scholarship in no small measure. He taught Tamil ecopoetics in the U.S.A. while he spent a year at Davidson College, NC, as a Visiting Professor. I thank Dr. Selvamony for ably serving the cause of Tamil.

On behalf of the International Institute of Tamil Studies, I record my sincere thanks to Dr. M.Tamiḻkkuṭimakaṉ (who is both the Chairman

of this Institute, and the Minister for Hindu Religious and Charitable Endowments Department), and Mr. T.R.Srinivasan(the Secretary of the Department of Tamil Development and Culture) for serving the cause of this Institute with their vision for the future, and able leadership.

I also thank Parker Computers for producing this book in the most elegant manner possible.

Dr.Ramar Ilango

PREFACE

About twenty years ago when I joined the Christian Institute for the Study of Relgion and Society, Bangalore, as a research fellow, I worked on the topic 'Personhood in Art', seeking to fashion the cosmology of art. In 1980 the monograph (Personhood in Art : Cosmology) I submitted to the Institute elaborated the following five basic principles I arrived at:

1. The being of man pressuposes a cosmos or a relational field which could be represented as SCX (where S is Self, C is Copula and X is Other).
2. It is in the nature of man to articulate the cosmos; and such articulation may be termed 'address'.
3. Address is of two kinds:

   Non -ultimate address (S Sy Xl, where

   S = Self

   Sy = Symbol

   Xl = Non-ultimate other).

   Ultimate address (S P X2, where

   S = Self

   P = Persona

   X2 = Ultimate other).
4. Non-ultimate address involves a symbolic cosmos wherein self and other participate partially.
5. Ultimate address involves a personaic cosmos wherein self and other integrate.

Having formulated a concept of personhood as a relational field (cosmos), I wanted to apply it in some area, especially in that of either literature or music. Since I had already grown somewhat familiar with *Tolkāppiyam*, I found it could be a potential field for

my experiment. But increasing acquaintance with the text convinced me that it was necessary to spell out the concept of personhood in it first before I sought to apply my theory. This resulted in my doctoral work I undertook in 1980 through the Department of English, Madras Christian College, Tambaram. In 1986 I submitted to the University of Madras the dissertation entitled, "Literary Personhood in *Tolkāppiyam*".

After twelve years the dissertation is appearing in the present form without any major alterations. Though considerably edited, it did not require any major revision, for, the ideas seem to be valid even tody. However, it would certainly be possible to expand some aspects, and insert new ideas with my experience, in the intervening years, of covering wider ground and seeing the subject from many perspectives. But I have resisted such a temptation lest I come up with a totally different work altogehter. Further work in this area has resulted in several research papers, some published, and some unpublished.

A study of this kind is likely to have its own limitations. Seeking to introduce an area rather than prove or disprove a thesis, or examine an aspect in great detail, it identifies the key elements and explicates them in such a way that the dissertation will be clear, and coherent. The reader will know whether the work has succeeded or not.

A word about transliteration is necessary to aid the reader, and, indeed, acquit the writer. Non-English words have been transliterated using the standard scheme given in the book. The reader might notice that while the scheme uses only lower case, the text has upper case forms too. This was necessary for the sake of clarity, and also comprehensibility. For example, when a sentence ends with an abbreviation like *Tol.* which also terminates with a period, the reader should know that the period is not only part of the abbreviation, but also ends the sentence. Usually, in such situations, the clue for the

reader lies in the following sentence. If the letter following the period is a capital, one readily understands that the period ends a sentence and allows a new one to begin at that point. Now, if the new sentence begins with a transliterated word whose first letter (like the other letters) is a lower case, comprehensibility might be at stake. In order to avoid such embarrassment I have taken the liberty to capitalise the first letter of all transliterated words when they begin sentences.

The reader may also note that verses from *Tol.* are numbered as in *Tolkāppiyak Kaḷañciyam* (1975) which folows the numbering scheme of Iḷampūraṇar.

In the production of the Ph.D. thesis several people helped each in his/her own way. Of them I want to remember specially Dr. V.P.K. Sundaram who has been my Tamil *ācāṉ* (guru) for over twenty-five years, Dr.T.Natarajan (Department of Tamil, Madurai Kamaraj University) who initiated me into the world of *Tol.* Rev. Stanley Gnanaiah (Secunderabad), for being a great source of strength throughout the time of thesis preparation, Prof. Robert Burns (former Professor, Department of English, Madras Christian College), Dr. Gift Siromoney, Dr. John Asirvatham (former Professors of Madras Christian College), and the late Prof. P. Jothimuthu (former Professor of Tamil at the American College, Madurai). I would have failed in my duty if I did not thank the University of Madras, and the Department of English, Madras Christian College for providing me an opportunity to undertake this study. I also want to thank Dr. Reginald (then research fellow, Department of Zoology, Madras Christian College) for beautifully and meticulously typing out the dissertation.

For coming forward to publish the dissertation I am deeply grateful to the International Institute of Tamil Studies, Madras. This would not have been possible but for the special efforts of Dr. Ramar Ilango, the Director of the Institute. Even when the printing was

terribly delayed and deadlines were not kept due to obviously unavoidable circumstances, Dr. Ilango never lost hope, but patiently pursued the matter through. I have no words to thank him adequately.
Dr. P. Rajani (retired Reader of the Department of English, Madras Christian College), presently teaching at the Madras University) has always been to me a great source of support and strength and guided me through the mazes of projects I have undertaken. In the editing of the present work his contribution is considerable and if at all I have acquired any knoweldge of editing I owe it to him. Indeed, the merits may be credited to his account, and the demerits to mine.
Several friends who helped with the computer work -- Miss Kausalya, Mr.Kannan, Miss Lakshmi, and Mr. Gopinath of the International Institute of Tamil Studies -- deserve a big thanks. My sincere thanks to Mr. Thangappan (Jr. Asst. of the Bursar's Office, Madras Christian College), Mr. Muthukumar (Project Associate, IIT, Madras), Miss Punitha and Miss Lakshmi (former students of the Department of Statistics, Madras Christian College) for tirelessly helping with the computer typing at Madras Christian College; particularly to Mr.Muthukumar, and Mr. Thangappan who helped me without counting the cost, though it did cost them much effort and sleep. In computerising and formatting of the work Mr.Muthukumar has kindly lent his professional expertise. Typing would not have been possible but for the generosity of the Department of Statistics and the warm home of the Joshuas' at Six Flats of Madras Christian College . I thank Dr. Bagavandas, Dr. S. Govindaraju, Dr. R.Chandrasekaran, Prof. I. Joshua and Dr. K.Shankar Bhat (Professors of the Department of Statistics, Madras Christian College) for making available the Gift Siromoney Statistical Computing Centre for this work. I owe special thanks to Prof. I. Joshua who took great pains to help me out not minding all the difficulties I caused him. Mrs. Rosita Joshua has been equally

supportive and helpful. I know words cannot fully express neither my indebtedness nor my gratitude.

I am grateful to my wife (Dr.A.Ruckmani), and my children (Padini and Madhini) who made light of the inconveniences the work and I put them to , and to my sister (Miss Vasanthi), my sister-in-law (Mrs.Jaya), and my wife who helped in the preparation of the index, and to my parents (Rt.Rev. C.Selvamony, and Mrs. Lancy Selvamony) who have been very cooperative and supportive throughout this work. I owe a great deal to all of them.

In all this, I could feel the hand of God that guides and comforts me. But, how does one thank God who is already everything including the word and its meaning.

Nirmal Selvamony

INTRODUCTION

Persona is the state of being enjoyed by person in a (literary) work of art. The term person[1] needs some explanation. Among other things it[2] could denote such things as (1) an individual human being, (1a) the body of a human being, (1b) the individual personality or self of the human, (2) reference to the speaker, one spoken to and one spoken of as, (3) one of the three modes of being in the Trinitarian Godhead, (4) one that is recognised by law as the subject of rights and duties and (5) character or fictional personality or persona. Of these five meanings the first ('a human individual') pertains to general discussions or philosophical discourse; the second to the province of grammar, the third to theology, the fourth to law, and the fifth to literature. Though the term person has been regarded as a synonym of persona, at times, in criticism both these terms should be distinguishable semantically for the sake of clarity.

Persona is said to refer to two things in literature — character[3] or fictional personality in literary works of art, and the alter-ego or voice of the author[4]. Are these two entirely different things altogether? A close examination reveals that they are not as they are made out to be[5]. What is the alter-ego of the writer? In literature in

---

[1] Nothing could be more abstruse and elusive than the term 'person'. Gordon Allport in his *Personality : A Psychological Interpretation* (1971) lists about fifty meanings of this word which ramify into such diverse areas as psychology, philosophy, theology, ethics, sociology and jurisprudence among others.

[2] WNCD, p. 855.

[3] Originally in Greek this word meant 'to cut' or 'engrave'. This original idea is retained in such meanings as (1) 'distinctive mark'; 'stamp', (2) 'graphic symbol for sound, syllable or notion', (3) 'writing' or 'printing', (4) 'a symbol' and (5) 'cipher for secret correspondence'. In the 16th century it was refashioned in English and only figuratively it came to mean, by 1749, 'personality in a novel or a play', *SOD*, vol. I., 293.

[4] M.H. Abrams, *A Glossary of Literary Terms* (AGLT) (Delhi : Macmillan India Limited, 1981), p. 124; J.A. Cuddon, *A Dictionary of Literary Terms* (ADLT) (Delhi : Clarion Books, 1980), p. 501.

[5] Although M.H. Abrams treats these two terms as separate entities in his AGLT (p. 20, 123, 126), he identifies both at one point (p. 124).

the first person, as in lyrics, the narrator is described as an alter-ego of the author himself. This could probably mean that the model for the alter-ego is the author himself. However, on no account may the author and his alter-ego be identified. If the author is the actual person, the persona is the virtual person or the alter-ago. For example, in Milton's sonnet 'On His Blindness', in the opening line ('When I consider how my light is spent') the I is the persona (virtual person) created by the author, and it is not to be identified with him. Persona should then mean 'fictional personality', a kind of ahistorical agent 'realised' only by a person who is an embodied historical agent. Such realisation (referred to by terms like 'empathy'[6], and 'reconstruction'[7] in western literary criticism) is, however, beyond the scope of this study.

In the present work an attempt is made at working towards a theory of persona or aesthetic personhood by eliciting ideas relating to the idea of persona from *Tolkāppiyam* (*Tol.*), the most ancient document extant in Tamil, dealing with several matters including literary theory. The insights gathered from an investigation of this text, especially, its third section (*poruḷ atikāram*), could help literary praxis (which should include production, performance, and appreciation of literary works of art) at two levels, indigenous and non-indigenous. At the indigenous level this essay can help approach Tamil literature with a better critical apparatus. At the non-indigenous level too these insights could further the literary pursuit. Inasmuch as the framework provided for the projected theory is

[6] Cuddon in his *ADLT* writes that this word was 'introudced in 1909 by Titchener when translating the German word Einfuhlung. The idea of empathy was developed in Germany by Lotze in *Mikrokosmus* (1858)...the experience is an involuntary projection of ourselves *into* an object' (p. 218)
Robert L. Katz, *Empathy : Its Nature and Uses* (London : The Free Press of Glencoe, 1963).

[7] The fictional agent is postulated as a construct in the text which the reader tries to reconstruct by putting together its various aspects scattered throughout the text. This notion is discussed in Shlomith Rimmon-Kennan's *Narrative Fiction : Contemporary Poetics* (London : Methuen, 1983), pp. 36-40.

universal, it could sharpen one's understanding of non-Tamil literary works too.

The world-view of *Tol.* consists of two significant components, namely, *akam* and *puram* which are often identified with love and heroism. Of these two, if *akam* has been overplayed in post-*Tol.* interpretations of *poruḷ*, *puram* has been largely ignored but for a few recent studies on the subject[8]. This has perhaps resulted in leaving the modern image of the persona of *Tol.* partial. In this context the present work seeks to project a holistic image of persona from both *akam* and *puram* points of view.

This study focusses on *Tol.* for two reasons. Firstly, *Tol.* is one of the most ancient literary critical texts of the world (not later than 300 B.C.)[9] antdedating Bharata's *Natya Sastra* (200 B.C. - 200 A.D.)[10], the most ancient Sanskrit treatise extant on the principles of art forms such as dance, music and literature. *Tol.* is perhaps contemporaneous with or antedates *Poetics* of Aristotle (384-322 B.C.) Secondly, the present writer's mother tongue being Tamil, it should be an immensely rewarding experience for him to learn to appreciate not only a variety of literature such as Tamil literature, but also literature in general with the help of the critical insights secured from *Tol.* Although *Tol.* is part of a unique type of literature which survives in the corpus called *Caṅkam* literature (CL), the projected theory of persona need not necessarily apply to the other *Caṅkam* works.

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[8] At one stage the word 'Tamil' was identified with *akam* or *akapporuḷ*. It was believed that *akapporuḷ* (not *purapporuḷ*) was the unique possession of Tamil and it was held in greater regard than *puram*. Perhaps this led to the neglect of *purapporuḷ*. Cf. Tamiḻaṉṉal, *Kuriñcippāṭṭu* (Ceṉṉai : Pāri *Nilaiy*am, 1961), p. 61.

[9] Of the several attempts at dating *Tolkāppiyam* the one that may be profitably consulted is S.N. Kandaswamy's 'The age of *Tolkāppiyam*', *JTS*, 20 (1981), 68.

[10] Appa Rao and Rama Sastry, trans., *A Monograph on Bharatha's Nāṭya Sāstra* (Hyderabad : *Nāṭya Mālā* Publication, 1967), p.2.
G.H. Tarlekar, *Studies in the Nāṭya Sāstra* (Delhi, Patna, Varanasi : Motilal Banarasidass, 1975), p. 16.

Tol. consists of three sections — *eḷuttu*, the section on speech sound or character; *col*, on word; and *poruḷ*[11], on meaning or content.

The chief source for the present inquiry is *poruḷ atikāram* (*PA*), the section on *poruḷ* of *Tol.* which consists of nine chapters:

1. *akattiṇai iyal* (*AI*) : the chapter on *akam*[12]
2. *puṟattiṇai iyal* (*PI*) : the chapter on *puṟam*[13]
3. *kaḷavu iyal* (*KI*) : the chapter on pre-marital relationship
4. *kaṟpu iyal* (*KaI*) : the chapter on marital life
5. *poruḷ iyal* (*PorI*) : the chapter on content
6. *meyppāṭṭu iyal* (*MeyI*) : the chapter on physical expression
7. *uvama iyal* (*UI*) : the chapter on analogy
8. *ceyyuḷ iyal* (*CI*) : the chapter on art
9. *marapu iyal* (*MI*) : the chapter on tradition

Presently *PA* of *Tol.* will be taken up for a brief survey from the point of view of persona.

Akattiṇai iyal (*AI*)

AI deals with *akam*, the private domain of *tiṇai* or conduct which is but the private life of personae in *tiṇai*. Herein the basic aesthetic framework of *tiṇai* poetry is outlined. It is in this context that personae reside the way they do. In this chapter Tolkāppiyar (Tr.) defines persona; describes the protagonists; states the conventions regarding naming personae, and the speech contexts of various personae.

Puṟattiṇai iyal (*PI*)

PI deals with *puṟam*, the public domain of *tiṇai* which is but the public life of personae in *tiṇai*. Straightaway the seven *puṟam tiṇai*-s are

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[11] *Ilakkuvaṉār* translates this word 'that which is important in life' in his *Tolkāppiyam* (Madurai : Kuṟaḷ Neri Publishing House, 1963), p. 13.

[12] John Ralston Marr translates *akam*, 'what is Inner', and *puṟam*, 'what is Outer' in his *The Eight Anthologies* (Madras, Institute of Asian Studies, 1985), p. 15.

[13] *Ibid.*, p. 15.

described from which the chief personae involved in each *tiṇai* could be identified. From some attributive phrases or classes the nature of the persona described could be learnt. For instance, the king is *cīr cāl vēntaṉ*, 'the emperor who is perfect'. The nature of personae such as *pārppāṉ* (seer), *aracaṉ* (king), *aṟivaṉ* (sage), *tāpātāṉ* (ascetic), *porunaṉ* (masker), *kūttaṉ* (actor), *pāṇaṉ* (musician), and *viṟali* (danseuse) may also be understood from this chapter.

Kaḷavu iyal (KI)

KI deals with the pre-marital relationship between lovers. This appears to be an important chapter as far as the theory of persona is concerned, for, it defines the very structure of the persona (verse 2), and states the attributes of male and female personae (verses 7,8). Descriptions of persona, enumeration of speech contexts, modes of expressing and reading of emotions, and the nature of the tryst figure in this chapter.

Kaṟpu iyal (KaI)

This chapter is about the public affirmation of the relationship between the lovers. The functions of *kāmakkiḻatti* (second wife to *kiḻavaṉ*), *cevili* (nurse), *aṟivar* (sages or wise men), *vāyilkaḷ* (intermediaries), *kūttar* (actors), *pāṇar* (musicians), *iḷaiyōr* (young attendants), and *pārppār* ('seers' or councellors) are spelled out. Speech contexts of the central personae, namely, *kiḻavaṉ* (hero) and *kiḻatti* (heroine) in *kaṟpu* are also given in a detailed fashion.

Poruḷ iyal (PorI)

Non-human personae, *kiḻavaṉ*, *kiḻatti*, *tōḻi* (confidante) and *vāyil* are discussed. The qualities of womanhood are stated (verse 14). The relationship between *vaḻakku* (convention) and *ceyyuḷ* (art)[14] is

[14] Nirmal Selvamony, *'Ceyyuḷ'*, *Journal of Asian Studies*, 2, No.2 (1985), 193-202; Nirmal Selvamony, *'Ceyyuḷ' Āṟṟuppaṭai Allatu Kalai Āṟṟuppaṭai*, *Madras Christian College Magazine*, LII & LIII (1982 - 1984), 109 - 113; Gnana Robinson, gen. ed., *Iṟaiyiyal Payiṟcit Tōḻaṉ*, rev. ed.

shown. Modes of address pertaining to personae and unostensive expression (expression of abstract entities) are dealt with.

Meyppāṭṭu iyal (*MeyI*)

The kinds of *meyppāṭu* or bodily expression and their sub-categories are stated. Tr. shows how the chief personae show the emotions appropriate to different situations. Criteria of agreement and disagreement between personae are also enumerated.

Uvama iyal (*UI*)

UI is the chapter on *uvamam* (comparison). Some verses (26-33) specify the conventions regarding the use of *uvamam* by *kiḻatti, tōḻi, kiḻavaṉ* and others.

Ceyyuḷ iyal (*CI*)

The entire chapter is devoted to the explanation of the first verse which defines *ceyyuḷ. Ceyyuḷ* has thirty-four constituents and each is defined in one or more verses. Besides, the speakers in *kaḷavu* and *kaṟpu* and conventions pertaining to speech situations are also mentioned.

Marapu iyal (*MI*)

MI is the chapter on conventions of word usage, composition, persona and so on. Conventions relating to personae are those that pertain to insignia and modes of address. The verses which state these are considered interpolations[15]. However, it may be surmised that there are such things as insignia and forms of address due to personae.

Grammatical treatises on *poruḷ* other than *Tol.*, and those pertaining to persona as found in *PA* of *Tol.* are also resourceful. Those relating to *poruḷ* tradition will be of two kinds: creative and theoretical literatures.

[15] *Ilakkuvaṉār, Tholkappiyam* (Madurai : *Kuṟaḷ Neṟi* Publishing House, 1963), p. 18.

Creative literatures on *poruḷ*

The creative writings dealing with *poruḷ* are *Pattuppāṭṭu* (*PP*) and *Eṭṭuttokai* (*ET*) which in this essay will be referred to as CL.

Of the eight anthologies of *ET*, *Kuṟuntokai* (*Kuṟ.*), *Naṟṟiṇai* (*Naṟ.*), *Akanāṉūṟu* (*Aka.*), *Aiṅkuṟunūṟu* (*Aiṅk.*), and *Kalittokai* (*Kali.*) deal with *akam* or *akapporuḷ*. *Puṟanāṉūṟu* (*Puṟ.*) and *Patiṟṟuppattu* (*Pati.*), deal with *puṟam* and *Paripāṭal* (*Pari.*) with both.

Of the ten poems in *Pattuppāṭṭu*, the five *āṟṟuppaṭai* poems[16], namely, *Tirumurukāṟṟuppaṭai* (*Tiru.*), *Porunarāṟṟuppaṭai* (*Poru.*), *Ciṟupāṇāṟṟuppaṭai* (*Ciṟu.*), and *Perumpāṇāṟṟuppaṭai* (*Peru.*), *Malaipaṭukaṭām* or *Kūttarāṟṟuppaṭai* (*Malai.*) and *Maturaikkāñci* (*Mat.*) deal with *puṟam*, the rest, namely, *Mullaippāṭṭu* (*Mul.*), *Neṭunalvāṭai* (*Neṭ.*), *Kuṟiñcippāṭṭu* (*Kuṟi.*), and *Paṭṭiṉappālai* (*Paṭ.*) treat of *akam*.

In these works also one finds ideas concerning persona of the *poruḷ* tradition. But the present work draws on these ideas only with a view to substantiating those found in *Tol.* In other words, the basic skeletal framework found in *Tol.* is fleshed up with supportive material from CL. For instance, Tr. speaks of the names of the personae[17] without mentioning them. But one finds several of them in CL. Again, Tr.'s *kiḻatti* knew several ways of doing her up, (*puṟam ceytal*), but the author does not elaborate them. To recreate the full portrait of *kiḻatti*, CL, which houses a wealth of information about the personae, will be of great help.

However, some measure of caution must be exercised while using material from CL. The focus of the present study is on *Tol.* rather than on CL while studying persona. Examples from CL both strengthen and check ideas in *Tol.* For example, the point in *Tol.*[18] that the heroes have several names is strengthened by CL. But the portrait of *kāmakkiḻatti* in CL should be checked against the one found of her

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[16] Poems in which a bard rewarded by a patron guides another bard to the patron.
[17] *Tol.* III. 1.57, 58.
[18] *Ibid.*, 23, 57.

in *Tol.* In short, attempt should be made to understand *Tol.* from within to the extent possible.

Theoretical literatures on *porul*

Resourceful theoretical literatures for inquiry into persona could be put into two groups: theoretical literature in verse, and theoretical literature in prose. Verse theoretical literature comprise the *nikaṇṭu*-s[19] and the grammatical treatises on *poruḷ*[20] such as *Iraiyaṉār Akapporuḷ* (*IA*), *Puṟapporuḷ Veṇpā Mālai* (*PPVM*), *Tamiḻ Neṟi Viḷakkam*, *Vīracōḻiyam*, *Nampi Akapporuḷ*, *Kaḷaviyal Kārikai*, *Māṟaṉ Akapporuḷ*, *Ilakkaṇa Viḷakkam*, *Toṉṉūl Viḷakkam*, *Muttuvīriyam*, *Cuvāminātam* and *Aṟuvakai Ilakkaṇam*. However, these texts will not be treated as primary sources here for two reasons. Firstly, this is an attempt at studying *Tol.* from within. Secondly, these works depart from *Tol.* tradition in one way or the other.

Theoretical writings on *poruḷ* in prose include both critiques on *poruḷ* (both *poruḷ* of *Tol.* and other such) and writings on persona.

Although ideas relating to persona could be traced to CL, anything like inquiry into the subject commences only with attempts at constructing the grammar of *poruḷ*. *Iṟaiyaṉār* is the pioneer in this area. After him a dozen such grammars, which are mentioned above, have emerged. Most of these deal with *akapporuḷ*. *PPVM* alone deals with *puṟapporuḷ*. In all these grammars ideas of persona are subordinated to other considerations. Persona is not considered an independent topic.

Discussion of problems pertaining to persona could be found in several commentaries to *PA* of *Tol.* Iḷampūraṇar (Iḷam.) has commentated on the entire *PA*. Nacciṉārkkiṉiyar's (Nacc.) comms. to the first five chapters (*AI*, *PI*, *KI*, *Kal* and *Porl*) and the eighth chapter (*CI*) are available.

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[19] *TL* (vol. 4) defines *nikaṇṭu* as a "metrical gloss containing synonyms and meanings of words".

[20] Ca. Vē. Cuppiramaṇiyaṉ, 'Poruḷilakkaṇam', *Tamil Ilakkiyak Koḷkai*, vol.3, Eds. Ca. Vē. Cuppiramaṇian,A.A. Maṇavāḷaṉ (Cennai: IITS, 1978), pp. 20-21.

Pēräciriyar's (Pērā.) commentaries to the last four chapters (*Meyl, UI, CI* and *MI*) are extant. Somasundara Bharatiyar (Sōm.) has written commentaries to three chapters — *AI, PI* and *MeyI* — which depart from the earlier commentaries markedly. Pulavar Kuḻantai's commentaries to *PA*, though atheistic in tenor, follow the theist Nacc. in many places. Mu.Aruṇāccalam Piḷḷai has a variorum on *AI* and Ka. Veḷḷaivāraṇaṉ has edited variorums on *PI, KI, KaI, PorI, MeyI* and *UI*. Bhagavati has edited a variorum on *MI*.

While several works discuss part(s) of *PA*, some do the whole of it. About a dozen such critiques of the entire *PA* have emerged[21]. Of these Rākava Aiyaṅkār's *Poruḷatikāra Ārāycci* discusses persona impressively. Sketchy portraits of personae in *kaḷavu* and *kaṟpu* are set as foil to a theoretical exposition. *Potikai* (vol.2) is a collection of papers read in symposia on *poruḷ* grammar in the University of Madurai. It has articles on *Tol.* personae such as *talaivi* (heroine), non-human personae and the minor personae of *akattiṇai*. It also has some articles on *PA* of *Tol.*

Of the various concepts in *PA*, *tiṇai* is crucial to any study of *Tol.* persona, and it has been analysed by many. In these studies the

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a. Muttucāmi Aiyar, *Tolkāppiyap Poruḷatikāra Ārāycci*
b. Mu. Rākava Aiyaṅkār, *Poruḷatikāra Ārāycci* (1922)
c. Kā. Cuppiramaṇiyam Piḷḷai, *Paḻantamiḻar Nākarikam Allatu Tolkāppiyap Poruḷatikārak Karuttu* (1927)
d. Pulavar Kuḻantai, Poruḷilakkaṇam, *Tolkāppiyar Kālat Tamiḻar* (1959), pp. 32-41.
e. Ilakkuvaṉār, Poruḷ, *Tolkāppiya Ārāycci* (1961), pp. 123-285.
f. *Ilakkuvaṉār*, Poruḷ, *Tolkāppiyam* (1963), pp. 391-466.
g. Mo. A. Turai Araṅkacāmi, Poruḷatikāram Uṇarttum Uṇmaikaḷ, *Tolkāppiya Neṟi* (1963), pp. 72-96.
h. Le. Pa. Karu. Rāmaṉātaṉ Ceṭṭiyār, Poruḷ Atikāram, *Tolkāppiyac Celvam* (1965), pp. 43-104.
i. Ca. Vē. Cuppiramaṇiyaṉ, 'Poruḷilakkaṇam', *Tamil Ilakkiyak Koḷkai, 3* (1978), pp. 3-23.
j. Tamiḻtturai Āciriyarkaḷ, *Tolkāppiyac Cintaṉaikaḷ* (1978).
k. Ka. Veḷḷaivāraṇaṉ, 'Poruḷ Atikāram', *Tamiḻ Ilakkiya Varalāṟu : Tolkāppiyam (Aṇṇāmalainakar : Aṇṇāmalaip Palkalaik Kaḻakam,* 1978), pp. 76-306.
l. Periyakaruppaṉ, Cāmpacivaṉ (eds.), *Potikai,* vol. 2 (1980).
m. John Ralston Marr, 'Poetics', *The Eight Anthologies* (1985).

personae who figure in each *tiṇai* are depicted sketchily but the problem of persona as such is not discussed.

Personae have been studied both individually and collectively. Caraḷā has a study on the confidante[22],and Baskaradas on the confidante[23] and the heroine[24] of *Tol.,* and he has attempted to compare them with their counterparts in other traditions. Mōkaṉaràcu[25] and Ku. Eḻilaracu[26] have written short essays on the heroine's mother. Kersenboom-Story[27] has traced the transformation of the danseuse (*viṟali*) in *Tol.* into a courtesan and/or prostitute and her reemergence as a devadasi (dancing-girl dedicated to the service of god[28]). Maṇivēl[29] has a brief article on the personae who belong to the first *tiṇai* in *akam.* Ve.Varatarācaṉ's *Tamiḻppāṇar — Vāḻvum Varalāṟum* is a study of *pāṇaṉ* or musician. A. Ca. Gnanacampantan[30] and N. Subrahmanian[31] have discussed the nature of king (*aracaṉ*). Kamil Zvelebil[32] has analysed the nature, residence, source, function and evocation/revocation of *aṇaṅku* and *cūr* exhaustively. Alexander Dubianski[33] has examined the motif of the natural messenger (bee, wind, clouds and so on) in *mullait tiṇai* and traced it to the folk tradition.

Cuppu Reṭṭiyār[34] has described the personae in *akam* individually, and classified them as (a) central personae, (b) those related to the

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[22] *Caṅka Ilakkiyattil Tōḻi,* Diss. Madras University, 1980.
[23] *Akapporuḷ Pāṭalkaḷil Tōḻi* (Kōvai : Tirumaṇai, 1979).
[24] *Akapporuḷ Pāṭalkaḷil Talaivi* (Ceṉṉai : Tamiḻ Eḻuttāḷar Kūṭṭuṟavuc Caṅkam, Ltd., 1982).
[25] 'Tolkāppiyam Kāṭṭum Tāy', *Tolkāppiya Viruntu* (Ceṉṉai : Aruḷ Vāḻvup Patippakam, 1977).
[26] 'Tolkāppiyam Kāṭṭum Tay', *OKAK,* 1 (1977), 114-119.
[27] 'Viṟali', *JTS,* 19 (June, 1981), 19-41.
[28] *TL,* vol. 4. p. 2064.
[29] 'Tolkāppiyar Karutum Kaikkiḷai Māntar', *OKAK,* 1 (1977), 400-404.
[30] 'Tamiḻar Kaṇṭa Aracaṉ', *Akamum Puṟamum* (Ceṉṉai : Pāri Nilaiyam, 1958), pp. 35-114-119.
[31] *Sangam Polity* (Madurai : Ennes Publications, 1980), pp. 37-116.
[32] *Tiru Murugan* (Madras : IITS, 1981).
[33] 'A Motif of Messenger in the *Mullait tiṇai',* *JTS,* 19, (June, 1981), 15-18.
[34] 'Akattiṇai Māntar', *Akattiṇaik Koḷkaikaḷ* (Ceṉṉai : Pāri Nilaiyam, 1981), pp. 310-416.

central personae closely, and (c) those merely connected with the central personae. Na. Ceyarāmaṉ[35] has reworked Cuppu Reṭṭiyār's three-fold classification as (a) central personae, (b) those connected with central personae, and (c) those unconnected with them.

Ku. Cuntaramūrtti[36] in his book on Tamil literary theories devotes a chapter to sketch the portraits of the personae who figure both in *kaḷavu* and *kaṛpu*. Vi. Rācamāṇikkam's[37] study of the literary techniques of Tr. has a chapter on the personae of *Tol.*

Personae who figure in *akam* poetry have been viewed from the psychological angle by V. Sp. Manickam[38] and Rāmakiruṭṭiṉaṉ[39]. While the former's theme is love, the latter's is *akam* personae. Rāmakiruṭṭiṉaṉ concludes that the techniques used by the *akam* personae to express themselves, and the methods used by *caṅkam* poets to create these personae are psychologically determined.

Although individual personae have been studied by several scholars, no attempt has been made to inquire into the theory of persona as such.

Persona being one of the several elements of drama, unless one has a fairly good idea of the other elements like gesture, plot and speech, music, costume/make-up, and setting, one cannot speak of a specific dramatic tradition as such. Accordingly, a comprehensive account of early Tamil drama presupposes the working out a scheme or framework consisting of the principles that will define the area, and also a corpus of separate studies on each of the principles. With a

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35 *Neytal Pāṭalkaḷ* (Madurai : Kumaraṉ Patippakam, 1978), p. 64.
36 *Paṇṭait Tamiḻ Ilakkiyak Koḷkaikaḷ*, trans. Ti. Ra. Tāmōtaraṉ (Madurai : Carvōtaya Ilakkiyap Paṇṇai, 1977).
37 *Tolkāppiyariṉ Ilakkiya Neṟikaḷ*, Diss. Madras University, 1979.
38 *The Tamil Concept of Love* (Tirunelveli, Madras : TSS, 1962).
39 *Akattiṇai Māntar*: Ōr Āyvu (Madurai : Carvōtaya Ilakkiyap Paṇṇai, 1982).

view to defining the area, some attempts have been made by scholars[40].

However, it should be admitted that the extent of ground covered in this regard by Tamil scholars has been very little. As shown earlier most of Tamil scholarly energy has been directed towards considering drama as literature rather than as performance. It was this perspective that coloured all historical accounts[41] of Tamil drama.

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[40] Cūriyanārāyaṇa Cāctriyār, *Nāṭakaviyal, 1897;* S.K.Govindaswami, 'The Ancient Tamil Theatre', *Journal of the Annamalai University,* Vol. I, No.2, 1932; Sambandha Mudaliyar, *Nāṭakattamiḻ,* Madras, 1933; V.Narayanan, 'Vestiges of Drama in Early Tamil Literature', *Journal of Oriental Research,* Madras, vol. X, pt. IV, 1936; T.K.Caṇmukam, *Nāṭakakkalai,* Annamalai University, 1957; K.Sivathambi, *Drama in Ancient Tamil Society,* Madras: NCBH, 1981; Nirmal Selvamony, 'Kūttu in *Tolkāppiyam*',*Samskrita Ranga Annual IX, 1988-90 - On Indian Classical Theatre Tradition,* ed. S.S.Janaki, Madras : The Samskrita Ranga, 82-116; 'Tamiḻk Kūttiyal', *Madras Christian College Magazine,* Vol. LX, 1994-95, 68-71, and also Nāṭṭiyat Tamiḻ Allatu Āṭaṟṟamiḻ', *Souvenir of the 12th year Ceremony,* 1996, Tamil Oḷi Association Inc., Montreal, Quebec. For general information in the area the reader may consult *Nāṭakak Kalaikkaḷañciyam,* Ceṉṉai, 1960; *Nāṭakac Celvam,* Nāṭakak Kalaikkaḷakam, Kōvai, 1971; Kumaravelan's unpublished Ph.D. diss., 'Dramatic Literature in Tamil', Madras University, 1972; and also the magazine *Veḷi* edited by Rangarajan (Ceṉṉai), especially its number of May - June, 1992, pp. 7 - 50.

[41] *Tamiḻ Nāṭaka Varalāṟu,* Department of Tamil, Madurai University, 1975; N.Mohamed Sheriff's *Nāṭakattamiḻ,* 1975; S.V. Sakasranamam, *Nāṭakak Kalaiyiṉ Varalāṟu,* Madurai University, 1975; R.Kumaravēlan, 'Tamiḻ Icai-Nāṭaka Varalāṟu', *Peruṅkappiyac Ciṟilakkiyap Peruntamiḻ,* Ed. N.Sanjeevi, Ceṉṉai: University of Maddras, 1975,pp.229-294; Sakti Perumal, 'Origin and Growth of Tamil Drama', unpublished Ph.D. diss., Madurai University, 1976; Āṟu. Aḷakappaṉ, *Tamiḻ Nāṭakap Parimāṇa Vaḷarcci,* unpublished Ph.D. diss., Annamalai University, 1977; A.N. Perumal's *Tamiḻ Nāṭakattiṉ Tōṟṟamum Vaḷarcciyum,* 1977; *Tamiḻ Nāṭakam: Ōr Āyvu,* 1979; Sakti Permal's *Tamiḻ Nāṭaka Varalāṟu,* 1979; Ira. Kumaravēlaṉ's *Tamiḻ Nāṭaka Āyvu,* 1978; Ku. Cā. Krishnamurthy, *Tamiḻ Nāṭaka Varalāṟu,* Ceṉṉai: Vāṉati Patippakam, 1979; Kārttikā Kaṇēsar, *Kālantōṟum Nāṭṭiyak Kalai,* Ceṉṉai: Pāri Puttaka Paṇṇai, 1980; K.Sivathamby's *Drama in Ancient Tamil Society,* 1981; Kārttikā Kaṇēsar, *Intiya Nāṭṭiyattiṉ Tirāviṭa Marapu,* Ceṉṉai: Tamiḻp Puttakālayam, 1984.

By and large, the same perspective is adopted in the character/persona studies and typological studies[42] which do pay attention to the performance aspect. Only recently have scholars begun to look at both folk theatre and classical theatre from a performative angle.

With regard to gesture[43] and stage business, a long continued tradition is available to Tamils today culminating in what is presently called Bharatanatyam. Undoubtedly, the gestures and postures employed in this dance form derive from early Tamil performance tradition. However, it is common knowledge that the gesture language of performance has been highly Sanskritised somewhere down the line, and scholars need to interpret this process adequately, and show how this language clearly links up with early Tamil sources.

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[42] A.R.Blake's 'Some Folk Dances in South India', *Asiatic Review*, vol. 35, 1939; V. Vinayaka Perumal, 'Nāṭakap Pakuppu', *Irantāvatu Āṇtu Malar*, Tiruvaṉantapuram Tamiḻc Caṅkam, Tiruvaṉantapuram, 1967; S.Vithiananthan's 'A Study of Two Types of Folk Drama Peculiar to the Tamils of Ceylon', *IATR*, 1968; John Asirvatham's *Tamiḻar Kūttukaḷ*, Ceṉṉai: International Institute of Tamil Studies, S.Muthu Chidambaram's 'A Theory for Classification of Folk and Classical Performing Arts', *JAS*, Vol.vii, No.1, 1989,45-51.
Besides, there are also essays on studies of individual theatre forms like *kuṟavañci* (Muttuccaṉmukaṉ, Nirmala Mohan, *Kuṟavañci ilakkiyam*, Maturai: Muttup Patippakam, 1977), puppetry (M. Ramaswamy, *Tōlpāvai Niḻal Kūttu*, Maturai: Madurai Kamaraj University, 1983; Veṅkaṭcāminātaṉ, *Pāvaikkūttu*, Civakaṅkai: Aṉṉam, 1985), bow-song (T.S.Komatināyakam, *Tamiḻ Villuppāṭṭu*, Madras: Tamiḻp Patippakam, n.d.), *terukkūttu* (Richard Frasca, '*Terukkūttu*: Ritual theatre of Tamil Nadu', Berkeley, Ph.D. diss. 1984; Gunasekaran, 'Terukkūttuk Kalaiyiṉ Piṉpulaṅkaḷ', Kōyamputtūr, Ph.D. diss. 1985) , *kaṇiyāṉ kūttu* (M.Shanmugam Pillai, 'Villicai and Kaṇiyāṉ Kūttu'; *JAS*, vol. IX, No.2,1992,43-63; R. Balasubramanian, *Kaṇiyāṉ kūttu*, Palayamkottai: Satya Veliyitu, n.d.), *noṇṭi nāṭakam* (Muttuccaṉmukaṉ, V. Asokan, *Noṇṭi nāṭakaṅkaḷ*, Maturai: Muttup Patippakam, 1981), *paḷḷakkoṭṭu* (Co. Paramacivam, 'Maturai Māvaṭṭattil Paḷḷakkoṭṭu', *Centamiḻc Celvi*, 71, 3 (Nov. 1996), 116-118.

[43] *Pañcamarapu*, comm. Vi. Pa. Kā. Cuntaram, Ceṉṉai: TSS, 1993; Yoshihiko Ikegami, 'A Stratificational Analysis of the Hand Gestures in Classical Indian Dancing', *Semiotica*, 4, pp. 365-91.

Plot is also yet to be explored fully[44]. Most of the fables or stories of the so-called Tamil folk theatre (*terukkūttu,* literally, 'street theatre') derive from *The Mahabharata*, and *The Ramayana*, and this tradition goes back to the time of *Cilappatikāram*. However, one also finds plenty of Tamil folk ballads based on the stories of local heroes. If these heroes are the successors of early Tamil chieftains (*tiṇainilaippeyar*), then, the plots of these ballads may be considered the true heirs of the original plots of early Tamil drama. It may be surmised that the plots based on local politics preceded those revolving around mythological figures like Krishna, Karna and Arjuna. Since early Tamil culture was not riddled with Aryan mythology, the mythological plots could not have preceded the political plots of indigenous origin. In addition to the political plots, there were those based on domestic situations conventionally known as *akam* (inside, subjective) tradition. Examples for texts based on such themes could be found among *Caṅkam* poems, especially, *kali* verses which employed the dialogue form, an ingredient of drama. In fact the librettos of the genres called *patam* and *cāvaḷi* in Bharatanatyam owe their origin to *akam* tradition. Indeed there were mixed plots too which combined both the public and private motifs.

Though research into Tamil music commenced in the beginning of this century, studies of music in relation to performance are few and far between[45]. Much remains to be done in this area. One of the limitations has been the general obscurity that marks early Tamil musical mode and *tāḷam*, particularly the manner of execution of these.

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[44] Hanne M. de Bruin, Analysis of an Oral Theatre Text: Preliminary Findings, *JAS*, vol. VIII, No. 2 (1991), 98-130.

[45] Gnana Kulendran's *Paḻantamiḻar Āṭalil Icai*, Tañcāvūr: Tamil University, 1990, sets out to meet this great need, but, for want of a Tamil aesthetic basis suffers a serious methodological setback.

In the area of costume and make-up also Tamil dramatic research output has been, for all practical purposes, quite insubstantial. While some studies on Tamil sartorial tradition, and decoration, have appeared, almost nothing on costume in early Tamil theatre worth mention has seen the light of day[46].

As for studies on stage[47], properties, scenography[48], and lighting almost next to nothing is available presently.

This brings us to another issue which deserves attention. A term like *kūttu* was used in a broad sense in the ancient times to include not only what we call drama today, but also dance and mime. Only later has dance become a specialised art form in its own right establishing its separate identity. Therefore, any reconstructive research on early Tamil drama or performance cannot ignore dance.

It follows that study of terminology should form a part of research on drama, commencing with the basic terms. One may do well to begin with the *terukkūttu* itself. Why is drama called *kūttu*? This word has been explained in many ways. In a few earlier works the present author had maintained that it derived from the posture word *kuttu* (to stand erect; cf. *kuttukkal*, *kuttukkaraṇam*, *kuttukkuḻampu*, *kuttukkaḷi*, *kuttaṭavu*, *kuttuviḷakku*, all of which are named so by virtue of their posture, namely, standing erect). *kuttu* --> *kūttu*, a kind of performance in which the erect posture is the most predominant one. After reconsidering this etymology in the light of the

[46] The present author's 'Ancient Tamil Grass Skirt', presented in the Seminar on Indigenous Science and Technology, Bharatidasan University, Tiruchi, 25 Feb. 1994; and also in the South Indian History Congress, University of Calicut, 1-3 Feb. 1991.

[47] Ca. Vē. Cuppiramaṇiyaṉ, 'Tamiḻar Kalai Araṅka Amaippu', *Courier* (UNESCO) 1954; also see the present author's *Ampalam* (an ancient Tamil stage), *Madras Christian College Magazine*, 1990; *Taru*, 4, 27-32, 1990; '*Kaḷam* : The Sacred Space', Fourth Annual British Commonwealth and Postcolonial Studies Conference, Georgia Southern University, Georgia, USA, 13-15 April 1995.

[48] Suresh Awasthi, 'The scenography of the traditional theatre of India', *Drama Review*, 18, 4, pp. 36-46.

performance tradition in Kerala, an alternative explanation of *kūttu* seems quite possible. Considering the dramatic forms such as *cākkiyar kūttu*, *naṅgiār kūttu*, and *tōlpāvakkūttu*, which involve story-telling, *kūttu* could suggest the narrative element. From the verbal base *kū*[49] derives *kūttu* as follows: *kū* to call, to cry out, -- *kūttu*. an event of call and cry, a clamorous act; a dramatic performance in which words are cried out.Now which of the two etymological explanations sounds tenable? This needs further investigation.

It has to be borne in mind that persona is not an independent, autonomous entity. Although not quite real it derives from a real world. For example, though *kiḻavaṉ* is an aesthetic figure who exists only in a dramatic world, he can be imagined and created only with reference to the real world. For such creative attempts, historical and cultural evidences like an image of *kiḻavaṉ* on the legend of a coin, or an inscription of the *Caṅkam* age which stipulates the qualities expected of a political leader of a village, or a similar artefact, dateable to *Caṅkam* age, discovered at an archaeological site will be immensely useful to give body to the abstract ideas in the classical texts.

Yet another source will be sculpture. Though most of our earliest cultural evidences date only from the Christian era, it could be possible to make projections in order to reconstruct the image of the personae enveloped in the clouds of time.

By implication further study in this regard raises questions connected with the historiographic data that will help construct persona—'How

[49] Consider the following derivatives: *kūvu*, to call out, whoop, halloo, to trumpet, *Pari.* 10:49; *kūppīṭu*, calling distance, *Malai.* 421; *kūppiṭu*, call, *Puṟ.* 44, comm.; *kūti* anus being an organ which emits wind audibly; *kūtir* a season of chill wind when *kūtai* which seems to call and cry blows; *kūccal*, outcry; *kūkai*, rock horned owl which makes calls in a crying manner, *Tol.* III.610), *kūṟu*, to cry out as in *vilai kūṟu*, to cry out the price, *Pink.*; *kūṟiyāṉ*, 'headman of palanquin bearers proclaiming the titles of the person seated in it', *TL.* Vol. II; *kūṟṟu*, proclamation; *kūṟu pāṭal*, vocal music, *Kampa. Nāṭṭup.* 56.

did tribal leaders/elders look like then? What were the eligibility criteria laid down for a village chief'?

Besides investigating the historical conventions connected with persona, one should also explore its aesthetic nature, for, it is only the latter that will help concretise it as dramatic reality. As an aesthetic construct, the nature of a specific persona and the appropriate action attributable to it should be clearly spelt out in concrete terms. This presupposes a clear 'picture' of appearance, and qualities (character) of the persona, and the corresponding gestures and words that could be assigned to it.

In recreating these dramatic details both Tamil and Tamil-related traditional performance practices that have come down to us from the distant past will be helpful. For example, *terukkūttu,* of Tamilnadu , and its cousins like *yakshagana*[50] in Karnataka, *vīti nāṭaka* in Andhra should be highly resourceful. Equally fertile areas will be serveral other Dravidian theatrical forms in the Dravidian states and in other Tamil-speaking countries like Sri Lanka. Of all the potential theatrical sites, Kerala should be a gold mine considering the great number of theatre forms extant in that state—*teyyam* and related forms like *Bhagavatippāṭṭu, kaḷameḻuttuppāṭṭu,* several forms of *kaḷi* and *āṭṭam,* varieties of *pāṭṭu, tuḷḷal, kūttu* and *ōṭṭam.*

Apart from Tamil theatre and other Dravidian performance traditions, one should not spare the area of cross-cultural studies too[51]. Among the negroid peoples all over the world who share common cultural features, one is likely to come up with comparable theatrical

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50 Martha Bush Ashton, Bruce Christie, *Yakshanagana: A Dance Drama of India,* Delhi: Abhinav, 1977; Martha Bush Ashton, 'A Structural Analysis of Costume and Make-up in *Yakshagana baḍagatiṭṭu bayalāṭa,* in Harry S. Buck, Glenn Yocum, eds. *Structural Approaches to South India Studies,* Chambersburg, Pa.: Wilson Books, 1974, pp. 115-36.

51 For example, for the dances of the Sinhalese, see M.D. Raghavan's *Sinhala Naṭum,* Colombo: M.D. Gunasena and Co. Ltd., 1967; and also his *The Folk Plays and the Dances of Kerala,* Trichur, 1947.

elements meriting scholarly attention. For example, the grass skirt found among these peoples of the world was a common garment of the early Tamils too. Considering the fact that today we know very little about either this garment or, for that matter, any other cultural artefact (like *yāḻ*, the stringed musical instrument found among the Arfican tribes too), cross-cultural studies seem to be imperative.

Since very little has been so far written on the subject of early Tamil dramatic theory as such, and almost nothing substantial on the dramatic theory in *Tol.*, the present study seeks to open up discussion by providing an adequate framework for reconstructing a theory of the dramatic personae out of this text. This framework could be ultimately dervied from the ancient traditional Tamil grammatical categories, namely, the subject and the predication attributable to it. The subject referred to by its name and qualified by adjectives and adjectival phrases which express the nature of the subject. Our knowledge of subject is not complete without some idea of the predication associated with it. With this grammatical tradition as the model a framework consisting of the three constituents, namely, name (corresponding to grammatical subject), nature (equivalent of adjective), and function (in lieu of predication) has been constructed. A fourth constituent, namely, setting has been added to these basic three and it could be seen as the equivalent of 'place' ascribable to any predication.

With the help of an indigenous scheme of analysis, the concept of persona residing within the text has been reconstructed. The method adopted for this reconstruction has been primarily 'word study'. Key words pertaining to the four parameters mentioned above have been identified and studied carefully. In the case of Tamil, especially early Tamil, word study is greatly resourcefúl, for, early Tamils believed that every word was meaningful and that the meaning had a rational basis. This being the case, it turns out quite often that the names of

objects are definitional or discriptive in nature. As a result, even when the object remains unfamiliar or unknown to a modern researcher, he can reconstruct the image of the object by studying the name carefully. For example, consider the term *meyppāṭu.* A closer look at the word reveals that the meaning, namely, physical expression lies concealed in the word itself: *mey,* body + *pāṭu,* appear, -- *meyppāṭu,* what appears on the body. Such a method has certainly paid off considerably. Consider, for example, a word like *tiṉaiṉilaippeyar* which has turned out to be a crucial one in this study. In fact it has proved to be the traditional Tamil equivalent for 'dramatic persona'. Considering the fact that one is left with no apt equivalent today but only such poor substitutes as *nāṭaka māntaṉ* (a recent coinage), *pāttiram* (again, a much recent novelty), this discovery is of immense importance for understanding early Tamil drama, its theory and practice. On examination one understands that *kiḻavaṉ* has been the traditional Tamil term for hero, and that it is distinguishable from *talaivaṉ,* and also provides insight into the traditional idea of 'herohood' which is centred around the value of 'right' or 'claim'.

I have relied to some extent on the comparative method for its heuristic value when the unfamiliar is illuminated by the familiar. But for such illumination sufficient common ground is necessary. In the face of the absence of such common ground comparison can only be odious and ridiculous. The fact that two things are alike in some ways need not be sufficient ground to assume that they should be alike in other ways too. Such assumption is a fallacy known as 'false analogy'. Indeed there is nothing to be gained from likening *parattai* with the prostitute in other literatures, when I am not certain that the former belongs to the class of prostitutes. In order to avoid such a pitfall I have adopted the intrinsic method in studying *Tol.* using indigenous Tamil critical apparatus and also with full awareness of the fact that I need to emphathise with the universe of discourse the

text presents to me. How far I have succeeded in this endeavour is not for me to say.

To some readers I might appear to be a little obscurantist in not reading *Tol.* in the light of one or more of the extrinsic critical approaches—like structuralist, or post-structuralist—all teachers of literature are familiar with. Especially, when such reading today means scholarship, and prestige. In my opinion western critical tools might be the best means to interpret western texts, but may not be the best for such a text as *Tol.* which is culturally far apart, shrouded in mystery and obscurity.

However, a study of this nature has to confront the question of usefulness. How does ancient Tamil dramatic theory become relevant today? Before attempting to answer this question, one needs to look at the state of Tamil drama today. How does it fare in theory and practice. Today we have, on the one hand, experimental theatre which is progressive, prepared to adopt any formal or contentual material ready to hand, and in the process acquiring a character that is more western than Tamil. On the other are Bharatanatyam, the classical form and *terukkūttu,* the folk form which are, for the most part, Tamil, but have nevertheless come under the spell of Sanskritic, and, on rare occasions, also western influences. In between are theatres that have combined western and native elements in their own way.

Evidently, the Tamils have not yet forged a theatre of their own for today, which is at once traditional, and therefore truly Tamil, vibrant, and dynamic.Now, how can the Tamils speak of their traditional theatre if they do not have a clear understanding of its origins, and its early history? How can one adapt a non-Tamil dramatic element for the purposes of Tamil theatre, if one did not have any idea of what Tamil drama was? Avowedly, the present study is a step in that direction.

In aiding the reconstruction of traditional Tamil theatre, this study has hopefully lit up several dark areas in the text of *Tol.* which are vital sources for this field of research. Here is a list of terms which have received new explanation in this study:

1. *tiṇai nilaip peyar* - persona
2. *pāl* - a part of total reality
3. *oṉṟu pāl* - a member of the dyad
4. *vēṟu pāl* - the complementary member of the dyad.
5. *viṟṟu* - a term used to signify persona in the abstract without any gender or human / non-human reference.
6. *yāḻa* - a vocative reference to persona with the stringed musical instrument *yāḻ*
7. *collā marapu* - personae muta
8. *ceyyā marapu* - non-agentive persona
9. *kāmakkiḻatti* - latter wife to *kiḻavaṉ*
10. *parattai* - *kiḻavaṉ's* female acquaintance other than his wife
11. *kaḷam* - acting area
12. *karu* - that which generates (feelings, ideas, and action)
13. *nilai* - posture; *nilaiyal,* posturing
14. *cennilai* - erect posture
15. *yāṉai nilai* - elephant posture (adopted by personae, not elephants themselves)
16. *kutirai nilai* - horse posture (adopted by personae)
17. *aru nilai* - a lying posture
18. *karaṇam* - hand pose
19. *viṉaiyam* - hand gesture/pose
20. *meynniruttal* - emoting
21. *nāṭṭiya marapu* - dramatic conventions
22. *uripporuḷ* - specific primary function of persona (lke staying, union, etc)
23. *tiṇai* - generic primary functions of persona (speech and posturing).

Some of the new ideas are:

1. Persona is a communitarian being.
2. The personae fall into two basic classes — central (*kiḻavar)* and non-central (*cuṟṟam*)
3. If the akam situations involve the dyad, namely, *kiḻavan-kiḻatti; puṟam* do *kiḻavaṉ*-opponent *kiḻavaṉ*
4. The central personae are artists, especially, musicians.
5. If *parattai* is taken to mean prostitute, the *tiṇai* system will collapse, for, it postulates that the hero is a virtuous persona. Unlike in the Sanskritic tradition, there were no *madyama* and *adhama* 'heroes' in Tamil drama.
6. *Tiṇai* signifies the two basic functions of persona, namely, speech and posturing and this is established by the verse, "*nikaḻntatu kūṟi nilaiyalum tiṇaiyē*" (*AI* 47).
7. The term *tuṟai* is employed by Tolkāppiyar only in *puṟattiṇai,* and not in *akattiṇai* to mean 'a situation'. In *akam* he uses the term *kiḻavi* meaning utterance. Hence, if action is pre-eminent in *puṟattiṇai* the word is in *akattiṇai.* Is this because the proper setting of *akam* drama is the interior landscape, while that of *puṟam* is the exterior landscape? Probably, this is connoted by the term *akam* meaning 'The Inner' (an idea implied in the present work).
8. There are seven and not fourteen *tiṇai*-s, and each is seen as a dyad consisting of an *akam* aspect and a *puṟam* aspect. Accordingly, *mullai-vañci* is the first *tiṇai.*
9. The important postures associated with each *tiṇai* are identified.
10. Speech varieties have been classified and diagrammatised for easy comprehension.
11. All the important terms in *Tol.* concerning persona are listed and etymologically explained.
12. The appendices II, III & IV are charts on the protagonists which help the reader compare the hero and heroine of *Tol.* with their

counterparts in related texts of Tamil, Sanskrit and western traditions. These charts can also facilitate further research.

Based on the four principles mentioned earlier, the present study falls into four sections — terms, setting, nature and function. To work towards the theory of persona resident in *Tol.* the subject is viewed from these four angles. In the first section the important terms pertaining to persona in *PA* of *Tol.* are collected and examined at some length. They are studied under two categories — generic and specific.

The second section discusses the setting of the personae, the third the nature of personae from five different angles (quality, artistry, structure, name and physiognomy), and the last the function of persona in the light of two broad categories, namely, *tiṇai* (generic conduct), and *uripporuḷ* (specific function).

SECTION I

PERSONA TERMS

An adequate theory of persona presupposes adequate vocabulary. The various terms that relate to the concept of persona need to be collected and analysed. Each term should be distinguishable from the other. Indiscriminate synonymization[1] not only blurs fine distinctions but also smothers a rich theoretical tradition.

The several terms of persona[2] in *Tol.* may be discussed under two heads — generic terms and specific terms. While a generic term refers to the concept of the persona as such, the specific term refers to a particular kind of persona. In the analysis of the latter the role of the persona will be so discussed as to bring out the meaning of the term.

The generic terms are *tiṇaippeyar*, *tiṇainilaippeyar*, *iṭam*, *pāl*, *viṟṟu* and *paṭimai*. Some of the specific terms are *kiḻavaṉ*, *kiḻatti*, *vēntaṉ*, *talaivaṉ/talaivi*, *kāmakkiḻatti*, *pāṅkaṉ*, *pārppāṉ*, *aṟivar*, *kūttar*, *porunar*, *viṟali*, *pāṇar*, *pāṭiṉi*, *iḷaiyōr*, *pākaṉ*, *tōḻi*, *cevili*, *tantai*, *naṟṟāy*, *taṉṉai*, *kaṇṭōr*, *viruntiṉar*, *tamar*, *ūr* (also *ayal* and *cēriyōr*), *nōy maruṅku aṟinar*, *collā marapu*, *ceyyā marapu* and *putalvaṉ*.

In the chapter that follows the generic terms are taken up for study.

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[1] The terms *kiḻavaṉ* and *talaivaṉ* were synonymized by post-*Tol.* writers and consequently the former term fell into disuse.

[2] Appendix 1 lists these terms.

CHAPTER I

GENERIC TERMS

I. *Tiṇaippeyar*

Though the term *tiṇaippeyar* occurs in *Tol.* (*AI* verse 23) its definition does not. The commentators interpret the term in different ways.

While Iḷam. and Sōm. take *tiṇaippeyar* and *tnp* to mean the same thing, Nacc. makes a distinction. For Nacc. *tiṇaippeyar* refers to the commoners of the region, and *tnp* to the chieftains.

In the verse in *AI* where *tiṇaippeyar* occurs Tr. speaks only of masculine (*āṇu*) *tiṇaippeyar* and cites shepherds and hunters as examples. From this it may be inferred that there should be *tiṇaippeyar* of other genders too — femine and collective high class category (*palarpāl*). The term will obviously exclude non-high class beings (*altiṇai*).

2. *Tiṇainilaippeyar*[1]

The term *tnp* occurs both in *PA* and in *CA*. In *PA* (1.22-26) Tr. speaks of the two kinds of *tnp*, namely, *peyar tnp*, and *viṇai tnp*, and also gives examples of male *tnp* — shepherds and hunters. Now, what does *tnp* mean? Commentators have taken it to mean regional names of people and chieftains. Is this description satisfactory? Both Iḷam. and Nacc. identify *tiṇai* with region (*nilam*), and *tnp* with names of inhabitants of regions. As for Sōm., although he does not identify *tiṇai* and region, he too takes *tnp* to mean regional inhabitants and does not include the other personae in *tiṇai*. But it could be observed that *tnp* will not confine itself to regional names alone although it may include them, for, Tr. has distinctly used the terms *nilap peyar*[2]

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[1] A species of song called *tiṇainilai vari* occurs in *Cilap.* (10, *kaṭṭurai*, 12). Kōvalaṉ and Mātavi sing *tiṇainilai vari* songs (*Cilap.* 7:17-23; 31-36) which depict situations in *tiṇai*.

[2] *Tol.* II. 5. 11 : 1.

(regional names) and *tnp*[3] in appropriate contexts in his text, and the two terms are self-explanatory.

To understand this term it may be necessary to see how it is used in *CA*. In *Peyar Iyal* (verse ll) of *CA*, while enumerating high class (*uyar tiṇai*) names, Tr. mentions *tnp* along with other such names as regional names, tribe names, group names, occupational names, proprietorship names, quality names, kinship names and names children invent at play.

In his commentary to this verse, Nacc. explicates *tnp* as *aintiṇai nilaimayil peṟṟa peyarkaḷ* which means 'names due to state/position in the five *tiṇai*-s'. His examples are hillmen, shepherds, hunters, and so on.

Teyvaccilaiyār glosses it as '*tiṇaiyil peṟum peyar*', meaning, 'names in *tiṇai*-s', and he gives examples of names of *kiḻavar* such as *veṟpar*, and the personae of *veṭci* (*veṭciyār*, *karantaiyār*).

Iḷam. does not explain the term but provides examples — *pārppār*, *aracar*, *vaṇikar*, *vēḷāḷar*, *āyar*, *vēṭṭuvar*, and so on. Iḷam. includes a category of personae like *pārppār* which is not to be found in the commentaries of Nacc., and Teyvaccilaiyār. Since *pārppār* are also personae in *tiṇai*, it may be observed that there is no discrepancy between Iḷam.'s and others' descriptions of the term in this particular context. Iḷam.'s examples show that not only regional inhabitants (shepherds and hunters) and chief personae (*veṟpaṉ*, *ūraṉ*) are *tnp* but other personae such as *pārppār*, among others, too are.

D.Albert translates this term, 'professional names in performances'[4], and gives the example 'dancer'[5]. Other examples may be actors, musicians, diagnosticians, and so on.

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[3] *Ibid.*, 5.

[4] *Tolkāppiyam : Phonology and Morphology : An English Translation* (Madras : International Institute of Tamil Studies, 1985), p. 199.

[5] *Ibid.*, p. 208.

Two important points emerge from the foregoing discussion. Firstly, *tnp* refers to only high class names, and secondly, it includes all high class names associated with *tiṇai*.

In the literary universe of *Tol.* persona is an agent in *tiṇai* who is usually of the high class, and rarely of the non-high class. As *tnp* commonly includes all high class beings in a *tiṇai*, persona may be considered *tnp*. Sometimes when non-high class beings such as *kāḷai* (bull), and *viṭalai* (breeder beast or bird) also figure as personae, they are ascribed high class status[6], and considered *tnp*.

Of the of two kinds of *tnp*, *peyar tnp* refers to names based on categories such as those enumerated in *peyar iyal* (verse II) — region, tribe, group, proprietorship, quality, kinship, and so on. For example: *cōḻiyaṉ* (regional *peyar tnp*); *malaiyamāṉ* (tribe *peyar tnp*); *avayattār* (group *peyar tnp*); *verpaṉ* (proprietorship *peyar tnp*); *ceyyōḷ* (quality *peyar tnp*); and *naṟṟāy* (kinship *peyar tnp*). *Viṉai tnp* may refer to names of personae on the basis of function. Examples will be *nōy maruṅku aṟinar, aṟivar, pārppāṉ, kūttar, pāṇar, viṟali, porunaṉ*, and also hunters, shepherds, fishermen, salt sellers, and so on. Though *tnp* may signify persona in both singular and plural, mostly it does in the latter[7]. This is so for two reasons. In *akam* and *puṟam* one finds a community of central and non-central personae. Moreover, the activities of both *akam* and *puṟam* involve more personae than one. The *puṟam* actions are, as Teyvaccilaiyār points out, undoubtedly, group-oriented[8]. While *akam* is private in character and deals with only two personae, *puṟam*, as pointed out by Teyvaccilaiyār, involves group activities, and therefore, public in character. However, in the context of *tiṇai* even the private *akam* acts become communitarian in nature. In this sense, *tnp* reinforces the communitarian nature of *Tol.* persona. In fact most *tnp* are groups with each group consisting of

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[6] *Tol.* II.5.42, 43.
[7] *Ibid.*, II.5.II : 5.
[8] *Ibid.*, comm.

several members. To cite some examples from *puṟam* : *veṭciyār* and *karantaiyār* (Teyvaccilaiyār's examples), *vēntar* (III.2.14:12), *talaivar* (III.2.14:5), *tāṉaiyar* (III.2.5:5), *vayavar* (III.2.5.:6), *muṉaiñar* (III.2.2:1), and so on; and from *akam* : *kāmakkiḻattiyar* (III.4.10:14), *pārppār* (III.4.36:5), *kūttar* (III.4.27:5), *iḷaiyōr* (III.4.29:5), *aṟivar* (III.4.13), *pāṇar* (III.4.28:2), *porunar* (III.23.30:3), *viṟaliyar* (III.4.52:3), *kaṇṭōr* (III.4.52:3), *viruntiṉar* (III.4.54:2), *nōy maruṅku aṟinar* (III.8.183:2), and so on.

3. *Iṭam*

In *Tol.* *iṭam* may take on various meanings such as (a) situation[9], (b) meeting place[10], (c) tent[11], and (d) person in grammar[12].

After describing the kinds of *iṭam* in *CA*[13], Tr. goes on to define it in *PA*[14] as the source of unified or plotted act which Iḷam.[15] explains as the person in grammar.

The last meaning (d), namely, 'person in grammar' is significant in the theory of persona in *Tol.* In a given poem *iṭam* could mean the first or second or third person in which the persona addresses. In this sense one does not identify persona with *iṭam* but distinguishes persona (character) from *iṭam* (person in grammar) of persona.

Tr. refers to personae by means of the adverb *avaṇ*[16] (there), a variant of *iṭam*. So do the other writers too[17].

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[9] *Tol.* III.8.1999; 5:10.
[10] *Ibid.*, 8.178; 3.11:2.
[11] *Ibid.*, 6.17.
[12] *Ibid.*, II.1.28.
[13] *Ibid.*, II.1.28.
[14] *Ibid.*, III.8.193.
[15] *PA*(I), p. 535.
[16] *Tol.* III.8.183:4.
[17] *IA.*, 28.

4. *Pāl*

In *Tol. pāl* is used to mean 'kind' or 'class'. There are two important theories of class in *Tol.— aimpāl* and *irupāl*.According to the former there are five classes — high class masculine, high class feminine, high class collective, neuter singular, and neuter plural[18], and according to the latter there are two — *o<u>nr</u>u pāl* and *vē<u>r</u>u pāl*[19]. In fact, the five classes of the former theory can also be subsumed under two categories, humans, and non-humans. However, since the five calsses are necessary for grammatical distinction, they are referred to as *aimpāl* theory.While *aimpāl* theory is often confined to the domain of grammar, *irupāl* theory cannot be so restricted due to its wider philosophical applicability. The latter theory based on the idea of being which has considerable bearing on the theory of persona calls for some explanation. This theory of class occurs in *KI* (verse 2) where Tr. describes the first meeting of the lovers. The verse speaks of *o<u>nr</u>u pāl, vē<u>r</u>u pāl,* and *o<u>nr</u>i uyarnta pāl.* Does it mean that there are three classes? As *o<u>nr</u>i uyarnta pāl* is not an independent class but a product of the combination of *o<u>nr</u>u pāl* and *vē<u>r</u>u pāl,* one may say there are basically two classes.

O<u>nr</u>u means 'one', and *vē<u>r</u>u,* 'other'. These classes constitute a paradigm of being which the central personae in both *akam* and *pu<u>r</u>am* fit perfectly. If *ki<u>l</u>ava<u>n</u>* and *ki<u>l</u>atti* are *o<u>nr</u>u* and *vē<u>r</u>u* classes of being of *akam,* the contestants of *pu<u>r</u>am* are the corresponding counterparts.

O<u>nr</u>u pāl and *vē<u>r</u>u pāl,* then, constitute a complementary pair. Since the term *pāl* is used in these phrases to denote persona, it may be considered a generic term of persona.

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[18] *Tol.* II.1.10:1.
[19] *Ibid.*, III.3.2:1.

5. *Vīṟṟu*

The term *vīṟṟu* as found in *PA* means 'class' or 'division'[20], and occurs in the following verses:

a) *parattai, vāyil eṉṟiru vīṟṟum*
kiḻattiyaic cuṭṭāk kiḷappup payaṉ ilavē[21]

and

b) *muṟaippeyar maruṅkiṉ keḻutakaip potuccol*
nilaikuri marapiṉ iruvīṟṟum urittē[22].

The first verse says that 'the utterances of the two classes, the latter wife, and the go-between, have no significance unless there is a reference to the heroine'. Here, *vīṟṟu* connotes persona.

The second verse means that 'the form of address known as *ellā* is common to both masculine and feminine genders, and it is used by those intimately related to each other. This form is applicable to the two classes, namely, *oṉṟu* (one) and *vēṟu* (other)[23] which, in turn, have their own characteristic postures'. Here also *vīṟṟu*[24] (class) refers to persona.

6. *Paṭimai*

The term *paṭimai* occurs twice in *Tol.* —in *AI* (30:1), and in the preface. In *AI* it figures in a verse pertaining to separation:

mēviya ciṟappiṉ ēṉōr paṭimaiya
mullai mutalāc colliya muṟaiyāl

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[20] *TL.* vol.. 6, p. 37-62.

[21] *Tol.* III. 100 cf. IA 28:1.

[22] *Ibid.*, 5.

[23] Cf. *Tol.* III.3.2. wherein the term *irupāl* figures.It may be considered a synonym of *iruvīṟṟu* (*pāl, vīṟṟu* - class).

[24] The commrs. Iḷam. and Nacc. take this word to mean 'gender' (masculine and feminine). But they do not take *nilai* to mean 'posture'. When *nilai* means 'posture', the verse does not read properly, for, postures are attributable not only to the masculine and feminine genders but also to the other three genders.

> *piḻaittatu piḻaiyā tākal vēṇṭiyum*
> *iḻaitta oṇporuḷ muṭiyavum pirivē.*

In the preface Paṉampāraṉār almost canonizes Tr. when he describes him,

> *tolkāppiyaṉ eṉattaṉ peyar tōṟṟi*
> *palpukaḻ niṟutta paṭimai yōṉē.*

The verse from *AI*, according to Iḷam.[25], means 'separation occurs when there is a need to restore traditional religious observance or to expiate offences of men or to seek wealth'. He explains *paṭimai* as 'image of deity'. Mu. Aruṇāccalam closely follows Iḷam. only to expand on the latter's explanation by making a distinction between an exact likeness of a deity, and something that represents a deity[26].

Paṭimai to Sōm. means 'division of land or region'[27]. Is this a tenable meaning? Since the term *mullai*, as a name of *tiṇai*, already includes land division, another word such as *paṭimai* meaning the same thing is redundant. Therefore, Sōm.'s meaning 'division of land' is not quite suitable here.

Nacc. takes *paṭimai* to mean 'religious duties ascribed to the four castes in the Vedas'. As Mu. Aruṇāccalam rightly points out, Nacc.'s interpretation is unhappy in the context of *Tol.*[28]

A closely related meaning is found in the preface — 'austerities' or 'vows'[29] — where Tr. is glorified as a man of great accomplishments, unswerving from *paṭimai*. It may be pointed out here that in CL the term *paṭivam* rather than *paṭimam* is used to refer to 'austerities'. With regard to religious austerities, continued observance is required

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[25] *AUV*, p. 304.
[26] *Ibid.*, p. 313.
[27] *Ibid.*, pp. 309-310.
[28] *Ibid.*, p. 306.
[29] *Tol.* preface. Iḷam. comm.; Civañāṉa Muṉivar, *Tolkāppiyac Cūttira Virutti* (Tirunelveli, Ceṉṉai : TSS, 1946), p. 4; cf. *Tol.* Preface. Nacc. comm.

and hence the verb *oṭiyā* ('unbroken') goes with *paṭivam* (in *Kali.* 93:25 and *Paṭi.* 74:1). Of the nine places where *paṭivam* appears in CL, seven feature[30] the meaning 'penance'; in one instance it means 'principles'[31] (which is a variant of the meaning 'penance'), and in the other, 'idol'[32]. These data go to show that *paṭivam* and not *paṭimai* is commonly used to mean 'penance'. Moreover, in the preface it is not *paṭivam* which is used, but *paṭimaiyōṉ* ('one that is a model or example')[33], a variant of *paṭimai* whose original meaning is 'likeness'. Note that Iḷam. also takes this word to mean 'image'.

Paṭimai derives from *paṭi*, meaning 'resemblance'. When something is made in the likeness of another it is called *paṭimai*. As Mu. Aruṇāccalam shows it may also refer to an object that stands for something else.

Now, how is this term useful in the study of persona? The above analysis shows that it has more to do with representation than with persona as such.

The specific terms will be discussed in the next chapter.

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[30] *Paṭi.*74:1; *Aka.* 123:2; 262:8; 287:2; *Kali.* 93:25; 15:15 and *Pari.* 5:75.
[31] *Puṟ.* 349: 4.
[32] *Peru.* 298.
[33] *Paṭi.* 74:28; *Cīvaka Cintāmaṇi*, 2752:3.

CHAPTER 2

SPECIFIC TERMS

The specific terms may be discussed under two heads — central personae, and non-central personae.

The central persona is the principal character, and the non-central persona is a secondary character in a literary work. The central personae in *Tol.* form a dyad in both *akam* and *puṟam*. If in *akam* the dyad consists of the male and the female personae, namely, *kiḻavaṉ* and *kiḻatti*, in *puṟam* it consists of two male central personae or *kiḻavar*. All personae other than *kiḻavaṉ* and *kiḻatti* are non-central personae.

Central Personae

1. Kiḻavaṉ/kiḻatti

The term *kiḻavaṉ*[1] means 'claimant', 'one who has right to something'[2]. *Kiḻavaṉ* (or *kiḻatti*) has special claim over two things primarily — region and *uripporuḷ* (the specific primary function of *tiṇai*). Nobody else has right to a given region as he (or she) has, and so he is *malaik kiḻavaṉ*[3] or *malaik kiḻavōṉ*[4] (one who owns the mountain), *nāṭu kiḻavaṉ*[5] (one who owns the country), and *ūr kiḻavōṉ*[6] (one who owns the town). While a *kiḻavaṉ* of one region may not be deemed an inhabitant of another, other personae such as *pāṅkaṉ*, and *pārppāṉ* may be so considered. Special names such as *nāṭaṉ* (man of country), *ūraṉ* (man of town), and *cērppaṉ* (man of the coast) of *kiḻavaṉ* confirm his regional identity.

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[1] The variant *kiḻavōṉ* also occurs : *Tol.* III.1.44:24; 3.27:1; 45:2; 51:3; 4.5.59; 6:3;4:4; 9:21; 11:5:15:2; 19:2;23;24:1; 31:4;36:2; 40:2; 5.8:3; 15:5;31:1;38:1;7.28;32.

[2] *WACTAED*, p. 304.

[3] *Puṟ.* 129:4; 131:1; 152:11.

[4] *Naṟ.* 28:9; 32:3; 51:11.

[5] *Aiṅk.* 40:5 (*marutam*); 406:4 and 407:4 (*mullai*).

[6] *Ibid.*, 41:4.

Kiḻavaṉ and *kiḻatti* are '*uripporuṭkuriya talaimakkaḷ*'[7] or 'the principal characters who have claim to the speicific primary function'[8] such as staying, union, separation, sulking, and pining. For example, staying is the chief function in *mullai,* and pertains uniquely to *kiḻavaṉ* and *kiḻatti.*

The right[9] of *kiḻavaṉ* and *kiḻatti* is determined not so much politically or socially or economically as ontologically. Right of succession to the throne may be political right a *kiḻavaṉ* enjoys, but it need not define him. A *kiḻavaṉ/kiḻatti* need not be a ruler; he (she) may be from among hunters, shepherds, craftsmen or servants[10]. In fact, social status is no obstacle to their title. Again, material wealth, though desirable, is not essential to *kiḻavaṉ*[11]. What defines him is the unique ethical status he occupies — his nobility, and resolve[12].

Kiḻavaṉ appears both in *akam* and *puṟam,* human in the former, and superhuman in the latter. In all the five medial *tiṇai*-s of *akam* which concern human[13] beings, he is the model, and in *puṟam* he looms larger than life, especially, when he plays ruler[14]. As chieftain or king, he partakes of as much divinity as allowed him. Even when he plays warrior he attains fame (*pukaḻ*), and finally turns into a deified hero-stone[15].

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[7] *PA* 1(N), p. 48.

[8] *Tol.* III. 1.16.

[9] Four kinds of right (*kiḻamai*) are mentioned in *Porl* (verse 25). One may have right over (a) what is inherited (*tāyam*), (b) what is gifted to him, (c) what is earned through working for it, and (d) what is taken possession by defeating an opponent.

[10] In classical Greek tragedy the heroes are men of note drawn from families of great reputation and prosperity (*Poetics,* ch. 13). Rāmā and the five 'Pāṇṭavās', heroes of *Rāmāyaṇā* and *Mahābhāratā,* are also high-born.

[11] A. Ca. Ñāṉacampantam in his *Akamum Puṟamum — Puṟam* (Ceṉṉai : Pāri Nilaiyam, 1958) argues that a hero is one who has the greatest wealth (p. 36). But Tr. rules that he may emerge from the poor section of a society too (III.25, 26).

[12] *Tol.* III.3.7.

[13] *Ibid.,* 1.57.

[14] *Ibid.,* 2.5:10.

[15] *Ibid.,* 5:19-21.

Kilatti[16] figures only in *akam*. Like *kilavan* she is an ideal persona embodying the virtues of womanhood. If fame or honour (*pukal*) is what *kilavan* pursues, fidelity (*karpu*) is her ideal. *Kilavan* is more prominent in public life than in private, and therein his claim to fame is tested and reaffirmed. *Kilatti*, on the other hand, is pivotal to private life, the proper province of fidelity.

2. *Vēntan*

Vēntan (king) is a central role of *kilavan*'s[17] in four *tiṇai*-s of *puram* — *vetci*[18], *vañci*[19], *uliñai*[20], and *tumpai*[21]. He is preeminently visible in these than in *vākai*[22], *kāñci*[23], and *pāṭāṇ*[24]. In *akam* he is eminent in *marutam*[25].

The term *vēntan* is traceable to the custom of wearing the crown[26]: *vēy*, to cover; *vēyntōn*, he who has worn the crown; *vēyntōn* — *vēntan*[27]. The crown betokens his supremacy[28].

3. *Talaivan / talaivi*

The terms *talaivan* and *talaivi* are used as synonyms of *kilavan* and *kilatti* by post-*Tol.* writers[29], especially, the grammarians of

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[16] The variants, *kilavi* : *Tol.* III.3.23:5; 33:3; 4.18:1; 40:1; 45:1; 5.7:2; 13:2; 36:2; 7.26; and *kilavōl*: 3.17:15; 4.6:43; 7:1; 9:4; 11:4; 20:2; 5.38:1; 7.31 also occur.

[17] *Aiṅk.* 459.

[18] *Tol.*III.2.2.

[19] *Ibid.*, 6.

[20] *Ibid.*, 8. Nacc. comm.

[21] *Ibid.*, 12.

[22] *Ibid.*, 15. Iḷam. comm.

[23] In *kāñci* the great man (*cāṉṟōṉ*) is the central character, not the king. *Ibid.*, 18. Nacc. comm.

[24] *Ibid.*, 20, Iḷam. comm.

[25] *Ibid.*, 1:5:3; A. Ki. Nāyuṭu, *Tolkāppiyar Kaṇṭa Tamilar Camutāyam* (Kōyamuttūr: Muppāl Nilaiyam, 1962); pp.231-232.

[26] N.Subrahmanian, *Sangam Polity*, p.45.

[27] *UKCNV*, p.235.

[28] *AUV*, p. 271

[29] Appendix II is a chart of random samples from their writings.

poruḷ[30], and the commentators of *Tol.* Though the word *talaivaṉ* denotes leader, in *PI* it means 'army captain'[31] and in CL, the leader of a group consisting of either human or non-human beings. Some animals, like monkeys, which live in groups, have a leader among them, often the strongest male of the group[32].

Kiḻavaṉ and *kiḻatti* may be comparable, although not identical, to *nāyaka* and *nāyika*[33] of Sanskrit literature, and hero and heroine[34] of western literature.

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[30] *IA.*, however, is an exception. The terms *talaivaṉ* and *talaivi* do not occur in the 60 verses that comprise this text which follows *Tol.* closely in matters of both content and style. But the commr. is lavish with these terms, Vi. Irācamāṇikkam also observes that Tr. does not use the terms *talaivaṉ* and *talaivi* in his Tolkāppiyariṉ Ilakkiya Neṟikaḷ. Diss. Madras University, 1979, p.79.

[31] *Tol.* III.214:5

[32] *Aiṅk.* 275:1; *Aka.* 352:2.

[33] *Nāyaka* is 'one who leads (*nī*) the events to the conclusion which he has set before him insofar as such a result is permitted by human frailty, and the force of circumstances'. Keith, *The Sanskrit Drama* (Oxford:. Clarendon Press, 1924), p.305. Both *nāyaka* and *kiḻavaṉ* are chief figures in literary compositions. Both terms imply preeminence. But the idea of ownership is absent in *nāyaka*, the notion of guiding or leading is not so much conveyed by *kiḻavaṉ* as by the later substitute *talaivaṉ*. Perhaps later literary critics like Iṟaiyaṉār and commrs. of *Tol.* substituted *talaivaṉ* for *kiḻavaṉ* for they could have been more familiar with the idea through the Sanskritic *nāyaka* than through the indigenous *kiḻavaṉ*. Kampaṉ used the term *nāyaka* as in *pūta nāyakaṉ* (*Kampa Rāmāyaṇam, Aṅkata.* 21). While in *CT* this term means king, in *PN* it does husband.

[34] Hero means 'the mythological or legendary figure often of divine descent endowed with great strength or ability' (*WNCI*). Although now hero has become interchangeable with protagonist, it should be disntinguishable from its other counterparts. Hero is always an extraordinary figure who has some sacredness about him. Hence the term 'hero worship'. A hero always aroused reverence, numinousness and awe in the commoner. Strictly, *Hamlet* is not a hero, but Rāmā of *Rāmāyaṇa* is, in that the latter has a divine aura about him. In classical antiquity, hero was the name given to men of superhuman strength, courage or nobility favoured by the gods, regarded later as demigods and immortal. By 1697 it meant the man who forms the subject of an epic; the chief personage in a poem, plan or story. (*SOD*, vol. I. p.895). Only during the 17th century did this term come to mean what it does today. Further it has an aura of sacredness about it which the terms *kiḻavaṉ* and *kiḻatti* do not.

Non-Central Personae

4. *Kāmakkiḻatti, parattai*

Kāmakkiḻatti, like *kiḻatti*, is another wife to *kiḻavaṉ*, but unlike *kiḻatti* she is not privileged to share the experience of *kaḷavu* and *kaṟpu*. If *kiḻatti* is wife by first marriage (*tol muṟai maṉaivi*)[35], *kāmakkiḻatti* is by subsequent marriage (*piṉ muṟai vatuvai*)[36]. Nevertheless, legality and marriage do not raise *kāmakkiḻatti* to the status of *kiḻatti* who enjoys the place of primacy.

In *Tol.* the plural term *kāmakkiḻattiyar* is used to include a related term, namely, *parattai*. Nacc. holds that *kāmakkiḻattiyar* are indeed *parattaiyar* married to *kiḻavaṉ* and help him build a model home[37]. Moreover, Tr. mentions *parattai* as one of the narrators/narratees in *kaṟpu* in *CI* (verse 182). While enumerating speech contexts appropriate to each, he specifies those of *kāmakkiḻatti* and not *parattai*[38].

Iḷam. speaks of three kinds of *kāmakkiḻatti* — women from one's own community taken by marriage, women married from a community lower than one's own; and women married from the community of harlots (later known as *parattaiyar*)[39]. Nacc. opposes the idea of regarding the harlot also as a type of *kāmakkiḻatti* on two grounds. Firstly, he points out that Tr. speaks of *kāmakkiḻattiyar* as matching (*kaṇṇiya*) the noble *kiḻavaṉ*, and thereby implying that the other women such as *parattaiyar*, being wanton, as not being such. Secondly, he shows how ridiculous it would be to designate both

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[35] *Tol.* III.4.31:2.
[36] *Ibid.*, 1.
[37] *Ibid.*, 10. comm; also *Kalittokai: Marutakkali* (Ceṉṉai: TSS, 1971), p.8.
[38] Similarly Tr. uses *iṭam* and *kaḷam* in III.8:1 and 193. He mentions *kaḷam* as one of the thirty-four constituents of *ceyyuḷ* (III.8.1) and while defining it (III.8.193) he uses the term *iṭam* and not *kaḷam*.
[39] *Tol.* III.4.10. Iḷam. comm.

kilatti who is the very paragon of virtue and a wanton woman by the same term *kāmakkilatti*[40].

The English terms concubine, prostitute, and courtesan do not correctly translate either *kāmakkilatti* or *parattai*. A concubine is one who cohabits with a man without being legally married to him. As mentioned earlier, *kāmakkilatti* is taken by proper marriage, whereas a prostitute is not, and is solely motivated by monetary considerations. A courtesan is also a prostitute but with a courtly clientele. These terms, do not define *kāmakkilatti* aptly. The comparison of *kāmakkilatti* with the courtesan[41] and the prostitute is far-fetched since the latter had no place in the society of the period. They emerged much later, and examples of their presence are to be found in such works as *Cilappatikāram* and also literature in Sanskrit[42].

5. *Pāṅkaṉ*[43]

Pāṅkaṉ is friend to *kilavaṉ*. One does not know whether he is part of the household of *kilavaṉ* even as *tōli* is that of *kilatti*'s. However, it should be noted that the household of *kilavaṉ* is not portrayed in *akam*. There is no evidence to show that *pāṅkaṉ*'s father helps the family of *kilavaṉ* even as *tōli*'s mother *cevili* does. The term *pāṅkaṉ* means 'he who is by the side' as an equal, counselling and guiding[44] *kilavaṉ* in all the seven *tiṉai*-s[45].

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[40] *Ibid.*, Nacc. comm.

[41] Robert D. Hume. *The Development of English Drama in the late 17th Century* (Oxford: Clarendon Press, 1976), p.132.

[42] *Natya Sastra*, ch. 25; *Mriccakaṭika*, 1:32; *Mēkatūta*, 1.35.

[43] *pāṅku* means likeness, equality (*pāṅku + aṉ - pāṅkaṉ*) *TL*, vol. 5, p.2582; *Tol.* III.2.18:2.

[44] *Tol.* III.4.41.

[45] *Ibid.*, 3.13-16. Twelve *nimittam*-s are assigned to *pāṅkaṉ* of which three pertain to *kaikkiḷai*, four to *peruntiṉai*, and the remaining five to the five *tiṉai*-s. The term *nimittam* means cause, motive or occasion. *Pāṅkaṉ* provides the proper motive for *kilavaṉ*'s actions.

Pāṅkaṉ, in certain respects, may be likened to the confidant in western literature (for example, Horatio, in *Hamlet*). He is a trusted friend to the hero, and it is to him that he confides his intimate feelings and intentions. *Upanāyaka*, such as Lakshmaṇa in *Rāmāyaṇa* may be likened to *pāṅkaṉ* in some respects.

6. *Pārppāṉ*

The term *pārppāṉ* means 'one who sees'. The six functions[46] assigned to him project him as one who tends draft animals[47], foretells[48], and acts as a go-between[49]. He need not be identified with the priest, for, he does not bear any religious office[50]. In CL he appears in several roles such as the mendicant[51], the lean-waisted lad[52], the chank cutter[53], and an old leper who is also the butt of ridicule[54].

Pārppāṉ combines in him the messenger, the seer, and the buffoon of western literature.

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[46] *Tol.* III.2.16:1; 4.46.

[47] *Puṟ.* 9 (1.1) describes *pārppāṉ* as one who is associated with cattle. Eḷaṅkuḷam Kuññaṉ Piḷḷai in his *Paṉṭaiya Kēraḷam* (Ceṉṉai : Tamiḻp Puttakālayam, 1970), p.180, observes that *pārppāṉ* means mahout in Malayalam and that its Kannada equivalent in ancient Kannada annals is *parvaṉ*.

[48] *Tol.* III.4:36.

[49] *Ibid.*, 52:1.

[50] *Puṟ.* 9L:1. Auvai Turaicāmip Piḷḷai. comm.

[51] *Mul.* 37-38; *Kuṟ.* 156:3; *Puṟ.* 367:4; *Aka.* 337:9,12.

[52] *Puṟ.* 305:1-2.

[53] *Aka.* 24:1-2.

[54] *Kali.* 65; *pārppāṉ*, in this regard, is comparable to the Vidusaka of Sanskrit plays who is 'a Brahmin, ludicrous alike in dress, speech and behaviour. He is a misshapen dwarf, bald-headed with projecting teeth and red eyes, who makes himself ridiculous by his silly chatter in Prakrit, and his greed for food, and presents of every kind. The theories offer no explanation of the anamoly of a Brahmin in such a curious position'. Keith, *op. cit.*, pp.310-311.

7. *Aṟivar*

Aṟivaṉ is variously described as 'the learned man who always discharges the duties of faultless nature in the right ways'[55] or as a realized soul[56], a sage who could divine the past, present and future[57]. He also plays the role of the go-between[58]. Since the collective '*aṟivar*' is used, it could include both male and female personae[59].

The term could be distinguished from such *aṟiyunar* (those who know or inform) as diagnosticians (*nōy maruṅku aṟinar*)[60] who merely play the role of informer[61].

Like *cevili* he also admonishes *kiḻavaṉ* and *kiḻatti*[62], but unlike her, does so incisively[63], and his advice is to be taken seriously.

The councilor in Greek literature (Antenor in *The Iliad*) and the preceptor in Sanskrit literature (Drona in *The Mahabharata*) correspond to him in some points.

8. *Kūttar*

Kūttar are actors who could tell and show in the most effective manner whatever they intend to[64]. They also carry messages[65] between *kiḻavaṉ* and *kiḻatti* in the period of *kaṟpu*[66], and between the needy bard and the patron[67] when necessary. They perform several

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[55] *Ilakkuvaṉār. Tholkāppiyam in English* (Madurai: Kuṟaḷ Neṟi Publishing House, 1963), p.168.

[56] Na. Cuppu Reṭṭiyār, *Akattiṇaik Koḷkaikaḷ* (Ceṉṉai : Pāri Nilaiyam, 1981), p.391.

[57] *Tol.* III.2.16:4-5.

[58] *Tol.* III.52.3.

[59] Mō.Icarayēl, 'Akavaṉmakaḷ', *AK*(3), pp.62-68.

[60] *Tol.* III.8.183.

[61] *Naṟ.* 42:6-7.

[62] *Tol.* III.4:13.

[63] *Ibid.*, 14.

[64] *PA*(N) p.256.

[65] *Ibid.*, III.4.52.

[66] *Ibid.*, 8.182.

[67] *Ibid.*, 2.30.

types of *kūttu* (dramatic performance), and some of these are *amalai* (dance of soldiers who have gathered round a fallen enemy king); *kaḻalnilaik kūttu* (anklet dance); *kuravai* (dance in which seven or nine women hold each other's hands and form a circle; *muṉtērk kuravai* (*kuravai* dance in front of the chariot); *piṉ tērk kuravai* (*kuravai* dance at the back of the chariot); *vaḷḷik kūttu* (a masquerade dance among the people of the mountains); *veṟi āṭṭu* (dance of a shaman priest called *vēlaṉ*); and *piḷḷai āṭṭu* (a dance in which the victorious and valiant warrior is celebrated). They also performed plays such as *karuṅkūttu* (drama of a very low order).

The players in *Hamlet*, and Bottom's companions in *A Midsummer Night's Dream* may be seen as the counterparts of *kūttar*.

9. *Porunar*

Porunaṉ[68] is (a) a warior[69], (b) one who wears masks[70], (c) a minor chieftain[71], and (d) a dancer-musician[72]. The word derives from the root *poru* 'to resemble', 'to fight'. Iḷavaḻakaṉār defines *porunar* as 'those who mask', and cites the example of the dance called *koṭukoṭṭu* wherein the dancers wear the masks of Civaṉ. The long poem called *Por.* is about these personae.

Kailasapathy observes that these are bards who 'impersonated the people they were singing of. It is also probable that when they sang of the ploughed fields, they dressed up and appeared like farmers; similarly, their role on the battlefield made them appear like soldiers ... only such an explanation ... would clarify the meaning of the word *porunaṉ* as a person comparable to another'[73]. *Porunar* form part of

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[68] *TL*, vol. 5, p.2934.
[69] *Puṟ.* 386-19.
[70] *Naṉṉūl*, verse 208. Caṅkara. comm; Iḷavaḻakaṉār, *Caṅka Nūl Kaṭṭuraikaḷ*, vol. 1 (Ceṉṉai : TSS, 1966), p.110.
[71] *Aka.* 36.19.
[72] *Tol.* III.230:3; *PA*I (N), pp.219-220.
[73] *op. cit.*, pp.98-99.

the itinerant guild that comprises *kūttar* (actors), *viṟaliyar* (danseuses), *pāṇar* (musicians), *pāṭiṉi* (songstress), and other artistes.

Porunar, the masked chorus in Greek drama[74], and the masquers in English drama[75] may have certain common features among them.

10. *Viṟali*

Viṟali is a danseuse/actress. According to the medieval commentators of *Tol.* she is a woman 'capable of physical expression of sentiments'[76]. They presumed that *viṟal* meant *cattuvam* or 'physical expression of sentiments'[77], and derived the above meaning of '*viṟali*'. *Viṟal* also means 'victory' ('strength', 'excellence') and with this meaning in mind Kailasapathy observes that *viṟaliyar* are so called because of the heroic themes they perform[78].

Nartaki is a danseuse[79] who is among the eighteen types of woman who make the interior entourage of kings in Sanskrit tradition, and she may be contradistinguished with *viṟali*[80].

11. *Pāṇar*

Pāṇar are those who sing *paṇ* (musical mode) either vocally[81] or play it on musical instruments such as *yāḻ*[82] (a stringed instrument) or do both[83]. They sing both the major and the derivative musical modes[84].

Although they live in settlements big (*perumpāṇ irukkai*)[85] and small[86] (*ciṟupāṇ irukkai*) they are itinerant, and move in groups[87]

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[74] For example the daughters of Oceanos who comprise the chorus wearing bird-like masks in *Prometheus Bound.*

[75] For instance, the masquers in *Romeo and Juliet.*

[76] Kailasapathy, *Tamil Heroic Poetry*, p.105.

[77] Kailasapathy, p.106.

[78] *Ibid.*, p.106.

[79] *AMOBNS*, p.39. *Rakuvamsa*, 19:14, 19 (cf. *ACKP*, p.185).

[80] S,.C.Kersenboom-Story, 'Viṟali', *JTS*, 19 (1981), 33.

[81] *Cilap.* 13: 105; 5:200.

[82] *Kuṟ.* 19:1, *Cilap.* 12.15:4.

[83] *Cilap.* 12.15:3-4.

[84] *PN* 1380; *PA*(I) pp.18-19 wherein the mode of each *tiṇai* is mentioned. *Cilap*, 3.45. Aṭiyārk. comm.

[85] *Mat.* 342; *Cilap.* 5.37; note the title of the long poem *Perumpāṇāṟṟuppaṭai* of CL.

[86] Note the title of the poem *Ciṟupāṇāṟṟuppaṭai* of CL.

[87] *Peru.*, 21-22.

which consist of musicians, dancers, actors, and acrobats. In this sense *pāṇar* and *kūttar* should always be seen together. Indeed, actors are accompanied by musicians, and without music their performance is incomplete.

Being one of the four major classes, namely, *tuṭiyaṉ*, *pāṇaṉ*, *paṟaiyaṉ*, and *kaṭampaṉ*[88], *pāṇar* could have once enjoyed dignity and privilege in the social order. They may fall into three major categories[89]: (a) *pāṭum pāṇar*[90] (vocal musicians), (b) *yāḻppāṇar*[91] (instrumentalists), and (c) *maṉṭaip pāṇar*[92] (those who play percussion instruments).

1. *Pāṭum pāṇar* (vocalists)
   a) *cūtar*
   b) *mākatar*
   c) *vētāḷikar*
   d) *ērk kaḷam pāṭuvōr*
   e) *pōrk kaḷam pāṭuvōr*
2. *Yāḻp pāṇar* (stringed instrumentalists)
   a) *pāṇar* who play different types of *yāḻ*
   b) i) *perumpāṇar*
      ii) *ciṟupāṇar*

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[88] *Puṟ.* 335: 6-7. These should be bardic rather than societal categories, for, the common denominator of these four members is music. *Kaṭampaṉ* should also have been a bard type whose unique bardic role is unknown. Such distinctions existed among the Welsh and the Irish. The Welsh knew three kinds of bards – *pencerdd* (chief of song), *bardd teulu* (household bard) and *cerddor* (minstel) and the Irish also had three kinds: *druid, filid and baird* (*PEPP*, p.65).

[89] Nacc. mentions three of the several possible kinds – *icaippāṇar*, *yāḻppāṇar* and *maṉṭaippāṇar* *PAI* (N) p.282; for this classification the author is indebted to Vi..Pa.Kā..Cuntaram's *Paḻantamiḻ Ilakkiyattil Icaiyiyal*, p. 19.

[90] *Cilap.* 13:105; This term may be the equivalent of Nacc.'s *icaippāṇar.*

[91] *Cilap.* 215:4

[92] *Tol.* III.2.30:3; Nacc. comm. Here *maṉṭai* may be the English equivalent of 'head' which means either end of a drum. By extension, it could, perhaps, refer to an instrument that has such musical surface(s). *Kali.* 106:2 describes it as music making *maṉṭai.*

3. *Kuḻalp pāṇar* or *pāṇar* who play wind instruments
   a) *kōṭiyar*
   b) *vayiriyar*
4. *Maṇṭaip pāṇar* (percussionists)
   a) *kiṇaip porunar*
   b) *tuṭiyar*
   c) *paṟaiyar*
   d) *taṭārip pāṇar*

Pāṇar may be compared with the Greek rhapsode, 'a wandering 'minstrel' or court poet who recited epic poetry partly extemporaneously and partly from memory'[93]; the Celtic 'bard', and official poet who celebrated national events such as heroic actions, victories, and laws of the nation; the Anglo-Saxon poet-singer, 'scop' who is a professional entertainer of an old and honoured class; the Scandinavian *skald*, a court singer 'attached to the courts of kings, earls, and other chieftains in the Northern countries, England and elsewhere'[94]; the South Slavic *guslar*, professional and itinerant blind reciters of national heroic poems of the oral tradition; the French *jongleur* who commanded several skills like acrobatics, jugglery, and animal exhibition, sang and recited itinerantly; the Muslim *pevaci* in Bosnia, a professional chanter of the oral tradition who accompanied his chant or recitation on a *tampura*, and *vaitālika* (as in *Shakuntala*), the Sanskritic bard.

12. *Pāṭiṉi*

The term *pāṭiṉi* meaning 'songstress' is the feminine form of *pāṭunaṉ* (singer) which occurs (in the plural, *pāṭunar*) in CL[95]. *Pāṭunar* are,

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[93] *PEPP*, p.701.
[94] *Ibid.*, p.770.
[95] *Pur.* 135:16.

however, distinguishable from *pāṇar*. Even as *pāṭiṉi* is the feminine of *pāṭunaṉ*, *pāṇiṉi/pāṇicci* is the feminine of *pāṇaṉ*. She is depicted as one who tastefully decorates her person[96]. A detailed description of her from head to foot is found in *Poru.*[97] Kapilar speaks of a *pāṭiṉi* who sings keeping time with her hands to the rhythm of the drum[98]. There is also evidence to show that she herself plays the drum (*muḻavu*)[99]. Perhaps there is a special place (*pāṭakam*) where the singers perform[100]. She is also spoken of as one of the twelve important messengers[101].

The women among the Athenian chorus who were both singers and dancers ('maidens of honey voice so loud and clear')[102] bear a striking resemblance to *pāṭiṉi*.

13. *Iḷaiyar*

Iḷaiyar are attendants waiting upon their masters[103] running errands and doing odd jobs[104]. They also serve as guards and do other duties expected of them[105]. Though illiterate, they are quick to discern the needs of their masters[106].

The young attendants in western literature and the *aṉucārika* and *cēṭa*[107] in Sanskrit literature may be compared with *iḷaiyar*.

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[96] *Puṟ.* 319:14; 242:3; 341:11; 364:1, 11.25:47.

[97] 25-47.

[98] *Paṭi.* 61:16.

[99] *Puṟ.* 15:23-24.

[100] *Cilap.* 6.84; 10.52.

[101] *Tol.* III., 4.52.

[102] Kailasapthy, *op. cit.*, p. 119.

[103] *Tol.* III. 4.30.

[104] *Tol.* III.4.30. *Cilap.* 20:17; 8:97; *Neṭ.* depicts them as performing small jobs about the places in the following manner: "Servants young/ In broad well-guarded houses are engaged / In humble work. They various perfumes grind / On fragrant grinding stones as black as gram" (149-50) (JVC).

[105] *Tol.* III.4.30.

[106] *Ciṟu.* 33; *Aka.* 83:9.

[107] Keith, *op. cit.*, p.312.

14. *Tōḻi*

Tōḻi, the daughter of *ceviḻi*[108] is *kiḻatti*'s companion.

Of the twelve intermediaries, she is mentioned first[109] because of her preeminence in the hierarchy. And among the several *tōḻi*-s (*peṭṭa vāyil*[110], the most favoured intermediary) one is more intimate to *kiḻatti* than the others.

She plays important roles in both *kaḷavu* and *kaṟpu*. Confining herself to the *akam* universe, unlike *pāṇar*, *kūttar* or *pārppār*, she performs several functions such as daily chores[111], counselling[112], personal secretaryship[113], chiding[114], consoling[115], partaking in rituals[116] (which include games also), and reconeiling[117].

Confidante in western literature and *upanāyika* or *saki* in Sanskrit literature parallel *tōḻi*.

15. *Naṟṟāy*

Naṟṟāy is 'one's own mother'. *Tol.* differentiates her from other kinds of mother[118] to bring out her uniqueness. Some women like the queen, one's teacher's wife, one's elder brother's wife, and mother-in-law are to be thought of as mothers although in reality they are not. Perhaps, Tr. distinguishes the mother of the protagonist from them all with the help of the adjective *nal*: *nal*, good + *tāy*, mother — *naṟṟāy*. Of the mothers of *kiḻavaṉ* and *kiḻatti*, the latter's mother is more prominent than the mother of the former.

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[108] *Tol.* III.3.35.
[109] *Tol.* III.4.52.
[110] *Ibid.*, 3.11:10; *PA*(I) p.44; *Aka.* 15:48; *Kali.* 57.
[111] *Tol.* III.3.24:5.
[112] *Ibid.*, 25; 49:6-7.
[113] *Ibid.*, 2.24:7-9.
[114] *Ibid.*, 26; 49:20-22.
[115] *Ibid.*, 3.24: 28.
[116] *Ibid.*, 4.9:3-4.
[117] *Ibid.*, 9:8-9.
[118] In *PN* (396) five kinds of mother are mentioned: (a) *īṉṟa tāy* or mother who gave birth, (b) *ūṭṭum tāy* or mother who feeds, (c) *mulait tāy* or mother who suckles, *kait tāy* or foster-mother, and (e) *cevilit tāy* or mother who nurses. *Naṟṟāy* is more than all these mothers to her children.

In *kāñci* situations[119] *naṟṟāy* dies when she finds her warrior-son slain in the battle. Often spoken of as an intermediary[120], she is not spoken of as a narrator either in *akam* or *puṟam*. But when her daughter elopes (in *kaḷavu*) or with *kiḻavaṉ* goes on a journey, in her anxiety, she is found interpreting the omens she sees[121].

In western and Sanskrit literatures the mother of the hero, rather than that of the heroine, assumes importance in the plot. In *The Odyssey*, the household of Odysseus rather than that of Penelope's is introduced. Shakespeare's tragedies do not highlight the household of the heroine. In *The Rāmāyaṇa* Sita's house is less prominent than Rama's. In *The Mahābhārata* the case with Draupadi is no different.

16. *Cevili*

Cevili is mother to *tōḻi*[122] but foster-mother (*naṟṟāy*) to *kiḻatti*. As in the case of *tōḻi*, there could be more than one *cevili*[123] to carry out different functions. Though she is not mother to *kiḻatti*, she should be considered one by virtue of the important role she plays[124]. She figures both in *kaḷavu*[125] and *kaṟpu*[126] phases of the protagonists' life. While in *kaḷavu* she detects the true state of the love of *kiḻatti*, in *kaṟpu* she counsels both the husband and wife.

It may be observed that *cevili* is not expected to play *tōḻi* (female companion) to mother[127]. The term *tōḻi* itself suggests that she is companion to the female protagonist. To speak of *tōḻi* of the mother of *kiḻatti* is to disorient the focus of the plot.

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[119] *Tol.* III.2.19:32-33.
[120] *Ibid.*, 4.52:1
[121] *Ibid.*, 1.39.
[122] *Tol.* III.3.35
[123] *Naṟ.* 110:1. Kō. Baskaradas, *op. cit.*, pp.12-13.
[124] *Tol.* III.3.34.
[125] *Ibid.*, 25.
[126] *Ibid.*, 4.12.
[127] Ku. Mōkaṉarācu, *Tolkāppiya Viruntu* (Ceṉṉai : Aruḷ Vāḻvup Patippakam, 1977), p.92.

Cevilis counterpart is the nurse in western literature — Euryclea, the old nurse of Odysseus in *The Odyssey*, and the nurse in Shakespeare's *Romeo and Juliet*.

17. *Tantai*

Tantai is father to *kilatti*[128], who, by convention, does not speak at all. His words are only reported by other personae. The relationship between his daughter and her lover is revealed to him by his wife (*narrāy*).

In *puram*[129] he defies the king who proposes to marry his daughter. Egeus, father to Hermia in *A Midsummer Night's Dream*, Shylock, father to Jessica in *The Merchant of Venice*, Brabantio, father to Desdemona in *Othello*, Polonius, father to Ophelia in *Hamlet* compare with *tantai* to *kilatti* in that all challenge the love of their daughters. King Lear, unlike other fathers, tests the filial love his daughters profess. In Sanskrit literature the father tests the valour of the suitor (*nāyaka*) to see if he deserves his daughter. So do Janaka, father to Sita (in *The Rāmāyaṇa*), and Drupata, father to Draupati (in *The Mahābhārata*). In Russian fairy tales the Tsar, father to the Princess, sets a challenging task before the suitors.

18. *Tannai*

Tannai is elder brother to *kilatti*[130]. Like his father he also does not speak directly but only gets reported. Laertes, in *Hamlet* may be contradistinguished with *tannai*.

19. *Kantōr*

Kantōr are personae who witness the actions of the chief personae. They are spoken of (a) as narrators/narratees in the post-marital

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[128] *Tol.* III.8.183:2
[129] *Tol.* III.2.19:14-15.
[130] *Ibid.*, 8:183:2.

stage[131], and (b) as intermediaries[132]. They address *kiḻavaṉ* and *kiḻatti*[133], and also the latter's mother at the time of elopement of the lovers who find their journey fraught with difficulties. They also attempt to dissuade the pursuant mother.

The commoners who take part in the action (as in *Julius Caesar*) may be compared profitably with *kaṇṭōr*.

20. *Viruntiṉar*

Viruntiṉar (guests), described as intermediaries[134], are those that call on *kiḻavaṉ* and *kiḻatti* and enjoy their hospitality. *Kiḻavaṉ* is often found exploiting *kiḻatti's* wifely virtue of hospitality[135], specially when he brings a couple of guests[136] at whose sight the sulking wife is pacified.

Viruntiṉar are not considered part of the typical cast in other literatures as they are in *Tol.*

21. *Pākaṉ*

Pākaṉ is *kiḻavaṉ's* charioteer highly skilled in driving, and he knows exactly how she should set the pace of the chariot in step with the mood of his master[137]. According to Nacc., Tr. refers to him in the plural form as *pākar* in order to suggest his skill and importance[138]. *Kiḻavaṉ*, who returns from his successful mission, is anxious to be with his wife, and he shares his anxiety — his joys and sorrows with his charioteer[139] who drives him back home. By convention, the charioteer is a passive listener and offers no comments.

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[131] *Tol.* III.8.182
[132] *Ibid.*, 4.52.
[133] *Ibid.*, 4.11.
[134] *Tol.* III. 4.52.
[135] *Tol.* III.4.11.
[136] *Nar.* 120: 8-12.
[137] *Ibid.*, 53.
[138] *Tol.* III.4.5:48. comm.
[139] *Ibid.*

Sūtaka or *sārati*, the Sanskritic counterpart of *pākaṉ*, is addressed by his name[140], and he holds a discourse with his master.

22. *Tamar*

Tamar (relatives) are chiefly associated with the marriage of *kiḻavaṉ* and *kiḻatti* of which they might either disapprove[141] or approve[142]. They could also be considered part of the *koṭaikku uri marapu* ('those who may rightfully give'[143]). After marriage *kiḻatti* becomes fond of the relatives (*tamar*) of *kiḻavaṉ*[144].

Male and female kinsfolk of the hero and the heroine in western literature (for example, kinsfolk of the houses, namely, Montague and Capulet in *Romeo and Juliet*) may bear comparison to *tamar* in some points.

23. *Ūr, ayal, cēriyōr*

Ūr collectively refers to the villagers; *ayal* to neighbours and *cēriyōr* to those of the street. These personae also do not express directly, but are reported by others[145]. They may play a significant role in the lives of the lovers by publicizing their secret love[146]. The womenfolk of the village can communicate this message even without words (*ampal*)[147].

Citizens (of Verona in *Romeo and Juliet* and those of Rome in *Julius Caesar*) in western literature are akin to *ūr*, *ayal* and *cēriyōr*.

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[140] For example, Rāmā's charioteer, Māṭali.
[141] *Tol.* III.1.44.
[142] *Ibid.*, 3.24: 43; 8.179.
[143] *Tol.* III.4.1.
[144] *Ibid.*, 6.22:7.
[145] *Ibid.*, 8.183.
[146] *Ibid.*, 4.21-23.
[147] *Nar.*, 149:1-3, *Aink.* 9.

24. *Nōy maruṅku aṟinar*

Nōy maruṅku aṟinar are diagnosticians who also do not express directly[148]. At a special place called *kaḷam*[149] they perform the ritual of diagnosing *kiḻatti* who is believed to be ailing. *Naṟṟāy* seeks their help when she finds total change in the behaviour of her daughter[150]. The male shaman priest, called *vēlaṉ* disguised as a deity performs a ritualistic dance (*veṟi*) with a view to diagnosing *kiḻatti*'s ailment (love sickness). His female counterpart is *kaṉikārikaḷ*[151] or *kaṭṭuvicci*[152]. In *veṭci*[153] (*puṟam*) also *vēlaṉ* performs this sacred dance for successful capture of cattle.

Nōy maruṅku aṟinaṉ may be compared to the Medicine Man of other traditions[154] who is of great antiquity and significance. Jessie Weston[155] shows how he appears in several traditions — Vedic, Greek, and Welsh. In *Rig-Veda* (10.97), he is the narrator who claims to know the potent herbs which could cure human ills. The narration was meant to be acted as well as recited. The character of the sick man present on the scene was probably represented by a dummy. Unlike the Medicine Man in the *Rig-Veda*, his counterpart in *Tol.* does not narrate. The function of this character is "restoring to life or health, the slain, or suffering representative of the Vegetation Spirit ... it is in this character that the Doctor appears in Greek Classical Drama. Peredur Penwetic in Welsh poetry may also be credited with a healing office. 'The word *penwedic* or *perfeddyg*, as it may also be read, means 'chief healer'. Peredur, indeed, is the Welsh equivalent

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148 *Tol.* III. 8.183.
149 *Ibid.*, 3.24, 39; 21:23; 25:3-4.
150 *Ibid.*, 25:1-2.
151 *PAl* (N), p.142.
152 *PAl* (N), p.139.
153 *Tol.* III.25:1-2.
154 Machaeon in *The Iliad*, the Doctor in *King Lear*, *vaitya* in Sanskrit drama (for e.g. King Mahendra's *Bhagavadjjuka Prahasana*).
155 *From Ritual to Romance* (New York: Doubleday Anchor Books, 1957), p.109.

of Perceval, Gawain's successor and supplanter in the role of Grail hero"[156]. The Medicine Man combines the role of the Priest and that of the Healer. With the rite of healing becoming a Mystery, his role acquires religious import.

25. *Collā marapu*

The personae who do not speak are *collā marapu* (personae muta). Although they remain mute, they are capable of verbal expression. Such are *ūr*[157] (the villagers), *ayal* (neighbours), *cēriyōr* (the people of the street), *nōy maruṅku aṟinar* (diagnosticians), *tantai* (father), *taṉṉai* (elder brother), and also *putalvaṉ* (son), who, being an infant, differs from the rest in not being able to speak.

Closely related to the personae mentioned above are the sun, the moon, and wisdom but with the difference that the latter are at best make-believe speakers[158]. In *Porl* (verse 2) Tr. says that the personae who speak and those who do not perform harmoniously and that the verbal and non-verbal expressions of the non-human personae are rendered in as-if language (*uvamam*)[159]. He highlights the pre-eminence of the as-if language (*uvamam*) in the expressions of the non-human personae. This raises the question as to why Tr. should make such an observation when the entire *tiṇai* is a make-believe universe. As he has already pointed out, *tiṇai* and its conventions, though make-believe, derive from *vaḻakku* and hence it is necessary to describe the expressions of non-human agents as 'as-if' to conform to tradition. He also adds that these expressions have to do with situations of joy and sorrow recalling a similar principle stated in *Ul*[160].

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[156] *Ibid.*, p.104, 109.
[157] *Tol.* III. 8.183.
[158] *Ibid.*, 192.
[159] *Tol.* III.5.2.
[160] *Ibid.*, 7.30.

While Tr. allows the possibility of non-human agents taking active part in *tiṇai*, no such examples are found in CL wherein they figure either as passive addressees or subjects whose actions are reported by human personae. Since the five medial *tiṇai*-s of *akam* pertain chiefly to humans, poets refrain from ascribing active roles to non-human agents. Perhaps they extended this rule to *puṟam* also blindly. In point of fact, there is room for active participation of non-human agents, especially, in *tumpai* wherein, Tr. speaks of *yāṉai nilai*[161] (elephant posture) and *kutirai nilai*[162] (horse posture) and so on. These postures are pososibly assumed by the theatrical representations of the war elephant and war horse. Later poets understood these as *tuṟai*-s which described not so much the elephant and the horse as the warriors who used them.

Erumai[163] is a *tuṟai* in *tumpai* in which a warrior bravely resists the opponent by being in the rearguard of his own army. Perhaps non-human agents are also involved in this *tiṇai*.

Now, how could non-human agents involve actively in the *tiṇai*? Perhaps, this could be done through masks. The *porunar* might wear appropriate masks of non-human beings they desire to represent and enact their assigned roles. The masks of elephant, horse and that of the bull could adequately present the situations described in the verses of *Tol.* without distorting them.

Counterparts of *collā marapu* may be found in other traditions too[164]. Akin to these personae are the non-agentive personae who will be described next.

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161 *Tol.* III.2.14:1-2.

162 *Ibid.*; the game of chess would be traced to the tradition of the army of four parts (*nāṟpaṭai*, Skt. *caturaṅka*), namely, elephants, chariots, cavalry and infantry. If so, the moves of the chessmen could also have derived from the movements of the masked dancers who adopted the elephant and horse postures.

163 *Ibid.* 7.

164 For example, Violence in *Prometheus Bound*.

26. *Ceyyā marapu*

Supernatural beings do not normally take part in human action. But when some action is attributed to them, they come to be called *ceyyā marapu* (literally, 'the non-agentive tradition'). For example, the ghost is said to be guarding the wounded in the battlefield[165].

Ceyyā marapu could also include personae who are ascribed certain actions not conventionally associated with them. Bees and birds, when attributed the role of the messenger, are good examples of *ceyyā marapu.*

27. *Putalvan̲*

The birth of a son is an occasion of great joy and celebration and it involves the observance of certain rituals[166] like looking at the face of the child, and naming him — making him the centre of attraction. There are also rituals connected with birth in which the others occupy the centre stage[167]. For example, in the ritual bath, wearing wet clothes and the amulet, the mother is in the limelight[168].

Putalvan̲ is not a persona in the strict sense of the term because a persona (human/non-human), in Tr.'s universe, expresses himself/ herself/itself in verbal or non-verbal language.

By virtue of his close association with *ki̲lavan̲*[169], *ki̲latti*[170], and *kāmakki̲latti*[171], he appears more like a prop than a persona.

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165 *Tol.* III.2.19:5-6.
166 *Tol.* III. 4.5:27-30.
167 The female attendants wear white and go out to the streets from which *ki̲lavan̲* learns that *ki̲latti* has given birth to a son. *Na̲r.* 40, comm.; *Nampi Akapporul̲* 206.
168 *Ibid.*, Nacc. comm. *Na̲r.* 40; 370; *Mat.* 600-603; *Man̲i.* 7:74.
169 *Tol.* III. 4.6:8-9
170 *Ibid.*, 32-33: 2.19:32-33.
171 *Ibid.*, 4.6:18.

Having considered the terms that refer to the central and non-central persona, it may be necessary to take a close look at the environment of these personae.

SECTION II

THE SETTING OF PERSONA

CHAPTER 3

THE SETTING

The setting of the action of *Tol.* personae consists of *mutal* (base), and *karu* (cause of action). *Mutal* includes both landscape and time, whereas *karu* consists of both natural phenomena such as food, animal, tree, bird, and cultural entities like communication, occupation, music and religion. *Mutal* and *karu* may be dealt with separately.

Mutal

Mutal, as the word itself suggests, is the first principle of any act, especially, human act in *tiṇai*. Only superhuman act may be said to be beyond space and time. Tr. defines *mutal* as the nature or quality of landscape and time[1]. In other words any authentic act, [ordinary/conventional (*vaḻakku*) or extraordinary/aesthetic (*ceyyuḷ*)] has to have landscape and time as its bases. This is more so in the case of art acts. Unless an art act suggests a definite place and time of action to the connoisseur, it will neither be concrete nor valuable. By postulating space and time as bases, the secular (as opposed to the sacred) and human character of *tiṇai* is shown clearly.

It is easy to show how landscape figures as part of the setting. Terms which denote landscape are: (1) *nilam* (land)[2], and *ulakam* (world)[3] — those which have to do with the generic scene of action; (2) *kaḷam* (field, arena)[4], and *araṅkam* (stage) — which signify the specific

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[1] This is only a convenient translation of the Tamil *nilam* which has several meanings, and each may be ascertained only in a given context.

[2] *Tol.* III.1.4: l; 21:1-3.

[3] *Ibid.*, l.5:1-4.

[4] *Ibid.*, 3-17; 4:21:28.

scene of action; and (3) the regional terms such as *kāṭu* (forest)[5], *varai* (mountain)[6], *puṉal* (river)[7], and *perumaṇal* (seashore)[8].

1. *Nilam* and *ulakam*

In discussions of *ceyyuḷ*, *nilam* and *ulakam* may be considered more abstract than *kaḷam* and *araṅkam*. *Nilam* is a conceptual term which means 'that which stands'[9] or 'where anything stands'[10]. While everything sustained by *nilam* perishes, the latter does not, because it is durable — 'that which stands'. It is also the locus of everything because it is hard to conceive of anything divorced from the place that it occupies. In this sense, *nilam* is 'ground'[11] associated with (a) hugeness[12], (b) width[13], (c) steadfastness[14], (d) endurance[15], and (e) the power of sustenance[16].

Ulakam is a said to consist of the five elements, namely, land, fire, water, wind, and the sky. When *nilam* is seen as *ulakam*, it is regarded as an ordered whole to which each element contributes in its own, unique way.

2. *Kaḷam* and *araṅkam*

Kaḷam means a space that is geometrically organised, and specially prepared for a ritual performance or an occasional activity like

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5 *Ibid.*, 1.
6 *Ibid.*, 2.
7 *Ibid.*, 3.
8 *Ibid.*, 4.
9 *UKCNV*, p.150; from *nil* to stand, G.U. Pope, *Naladiyar* (Oxford Clarendon Press, 1893), p.379.
10 *Tol.* II.5.11.
11 *Tol.* III. 8.157: 35; cf. 13.1. Iḷam. comm.; *Maṇi.* 28,42.
12 *Kuṟ.* 3; *Peru.* 29.
13 *Kuṟ.* 386:4-5.
14 *Puṟ.* 3114: 34-5.
15 *Ibid.*, 2:1.7.
16 *Ibid.*, 203:2.

dance, drama, fortune-telling, sacrifice, festival, combat, threshing and so on.

The term derives from the root *aḷ*, to press together: *aḷ*, closeness + *am* - *aḷam*, closeness, salt-pan; cf. *aḷa*, to blend; *aḷai*, to mix; *aḷavu*, to mix; *aḷi*, to crowd together; *aḷam* - *kaḷam*. *k* + *aḷ* - *kaḷ*, to bind; *kaḷ* (n), that which is bound, *am*, plural suffix, *k* + *aḷ* + *am* - *kaḷam*, that which is bounded, a space that is organised (geometrically) like a salt-pan which also has neat divisions within itself; *kaḷ*, to bind + *tu* - *kaṭṭu*, bounded space, geometrical diagram used mainly for astrological purposes.

The term *kaḷam* appears first in *Tol.*:

a) *Naṉavu kaḷamum akaḷamum ceyyum*[17] (*naṉavu*, stage and breadth)

b) *kaḷam peṟak kāṭṭiṉum*[18] (III.3.24:39) (the site where fortune is told and *veṟi* danced where the nurse brings the heroine before the sages).

c) *kaḷaṉ*[19] (scene of action).

All kinds of *kaḷam* may be put under two broad categories: sacred types and secular types.

Sacred types

A *kaḷam* used either for a ritual or sacrifice or to invoke the sacred may be termed 'sacred *kaḷam*'. It could be further classified into three types: a) benevolent, (b) ambivalent, and (c) malevolent types.

A *kaḷam* which invokes the sacred power that is disposed to doing good is here referred to as a 'benevolent' one: e.g. *veṟikkaḷam*, *vēḷvikkaḷam*[20].

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[17] II.8.78.
[18] III.3.24:39.
[19] III.8.1:6.
[20] *Puṟ.* 15:2.

A *kaḷam* which invokes the sacred power that is disposed to doing both good and bad is here referred to as an 'ambivalent' one. For example, *kaṭṭu* is a type meant to both foretell events and also to bind evil spirits.

A *kaḷam* which invokes the sacred power disposed to doing evil may be termed 'malevolent'. Examples of this type are not to be found in *Caṅkam* literature. Probably, the ones used in black magic, witchcraft and other such occult practices fall under this category.

Secular types

The secular types of *kaḷam* include those used for art, threshing and combat:

a) *kaḷam* for social activities like dance/drama, music, and festivity: e.g. *āṭu kaḷam*[21] (dance/ drama); *pāṭu kaḷam*[22] (music); *viḻavuk kaḷam*[23] (*kaḷam* for festival).

b) *kaḷam* used for economic activity such as threshing: e.g. *nel kaḷam*[24].

c) *kaḷam* for combat: e.g. *pōrkkaḷam*[25], *malkaḷam*[26].

Sacred types (benevolent) :

Kāntaḷ or *carppakkaḷam*

Kāntaḷ flower is often compared to the serpent, particularly to the raised hood of the cobra[27]. From contemporary evidences, we learn that a *kaḷam* comprises many crisscross lines suggesting the shape of a serpent. Moreover, today in Kerala, we also find the serpent *kaḷam*

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[21] *Puṟ.* 28:11-14.
[22] *Cilap.* 6.157.
[23] *Naṟ.* 306:5-7; *Kali.* 5:10-11.
[24] *Perum.* 233.
[25] *Kuṟ.* 1:1; *Poru.* 146.
[26] *Puṟ.* 80:9.
[27] *Perum.* 372; *Kampa. Vaṉampuku.* 9.

(*carpakkaḷam*) which actually consists of figures of serpents interlocked in geometrical shapes. On account of the foregoing reasons, it may be postulated that *kāntaḷ* refers to the *kaḷam* used for the ritual of *veṟi*.

Veṟikkaḷam

No *Caṅkam* poem gives a complete description of the process of making a *veṟikkaḷam*. So, one has to piece together information from several poems. However, the most elaborate account may be found in *Tiru*. But then, this is presumed to be a later work and this account may not be true of the earlier poems. Even in *Tiru*., the various stages of making *kaḷam* are not apparently sequentially narrated. This is evident if we compare the ancient account with the modern one. For instance, according to *Tiru*. after the sacrifice was offered, the compartments of *kaḷam* were made. But in all modern *kaḷam* rituals, the sacrifice is offered only after fashioning *kaḷam*.

Nevertheless, a poem, being what it is, need not narrate the ritual in sequence. However, with the help of the available data in CL., the following observations on the making of *kaḷam* may be made.

An appropriate available site was chosen. It was a forest or grove or river bank or river delta or square in a village[28]. The site for this *kaḷam* was prepared at midnight because that was the most appropriate time for making such a fearful thing. New sand was spread on the chosen site, and with some material like flowers, *vēlaṉ* fashioned on the ground a design (*kaḷam*) marked by beauty and finesse[29]. Rules regarding the size and directions had operated as in the case of modern *kaḷam*-s. In Kerala today banana barks are also used to make a square or circular design. On this design called

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[28]P.L. Samy, 'Vēlaṉ Vaḷipāṭu', *Āráycci*, July 1971, 294-302; in Kerala, the place where the *kaḷam* is made by the community known as Tiyar is known as *kaḷakam*.

[29] *Tiru*. 220; *Matu*. 284; *Kuṟu*. 53:3; *Aka*. 22:8; 98:14.

yantiram (square or circular) various objects — turmeric, sandal paste and other such — were placed.

A *pantal* was put up and decorated with tender coconut leaves and *kaṭampu* flowers[30]. On the *kaḷam*, *vēlaṉ* spilled the blood of a goat he had killed just then[31]. A loud and apt incidental music was played. Special type of music meant for this ritual — with its own repertoire, mode, rhythms, text, percussion and wind instruments — seems to have evolved over the years. It may be noted that no stringed instrument was used in this ritual. *Vēlaṉ* uttered a *mantiram* under his breath while folding his hands in an attitude of prayer. Incense was burnt and a full-fledged worship ritual was gone through.

In the *kaḷam* was a sacred tree (*kaṭampu)* and on its base women tied garlands like a girdle[32]. A flag, with the emblem of a cock, was planted in *kaḷam*.

The performer of this ritual was *vēlaṉ*, a priest-medicine man figure. He was attired in special holy garment, probably from the waist (as he is now). It was in two layers — inner and outer — in contrastive colours. He also wore a tall headgear[33].

Kallāṭam[34] has another acount of this ritual process. The ritual was conducted in the frontyard of a montane house where all the relatives gathered. A flag, with the emblem of a peacock, was hoisted. *Ixora* flowers were used to make the design. Millet flour mixed with blood was spread out on teak leaves placed in four directions one on each. *Vēlaṉ* sacrificed a goat, and drank toddy as the *pērikai* (drum) was played.

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[30] *Aka.* 98.
[31] *Aka.* 242.
[32] *Kuṟi.* 174.
[33] *Aka.* 195.
[34] 25.1.14.

Secular type

Vāṭā vaḷḷi

Of the twenty-one *tuṟai*-s of *veṭci*, one is *vāṭā vaḷḷi*[35] (the unfading creeper), and here are the interpretations of this *tuṟai* from four reputed commentators.

Iḷam.: *vaḷḷi* is the name of a *kūttu* (dance) (so named from its occurrence in the montane region native to the creeper *vaḷḷi).*

Nacc.: *vaḷḷikkūttu*, a *kūttu* whose audience is the low mob. This performance is attributable to women.

Som.: *vaḷḷikkūttu*; *vēlaṉ*'s dance in praise of Murukaṉ is *kāntaḷ*, and a similar dance performed by women is *vaḷḷi*.

Veḷḷai.: *vaḷḷikkūttu* is performed by women praising Murukaṉ for the sake of victory of their countrymen.

All the commentators say that *vāṭā vaḷḷi* is a *kūttu*. Now consider these interpretations in the light of evidence from *Perum*.:

Naṉṉakar/viṉtōy māṭattu viḷaṅku cuvar uṭutta/vāṭā vaḷḷiyiṉ vaḷampa'a taruum / nāṭu pala ... (368-71).

(many countries where on the walls of the storeys of mansion are drawn creeper-like designs which bring propserity).

From the passage it is evident that *vāṭā vaḷḷi* was found on the wall. So, there is no possiblity of considering it a dance at all. *Caṅkam* poems also tell us that one of the avowed purposes of the ritual of *kaḷam* was propserity[36]. A poem in *Kuṟ*.[37] compares the floral diagram to a beautiful forest *pācilai/vāṭāvaḷḷiyaṅ kāṭu*. From this reference

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[35] III.2.5:6.
[36] *Aka*. 22:8-9; 242:11; 382:6; *Pur*. 22:17; *Naṟ*. 170; *Perum*. 233.
[37] 216:1-2.

it may be inferred that this diagram showed the creeper with green leaves. Further, *Tol.* speaks of *vaḷḷi*[38] as design drawn on the body[39].

From these references examined above, it seems more plausible to interpret *vāṭā vaḷḷi* as 'creeper-like design' rather than as *kūttu.*

In Kannada and Tulu we find the term *raṅgavalli* which seems to have been derived from *vāṭā vaḷḷi* of *Tol.* Kittel defines *raṅgavalli* as 'ornamental lines and figures drawn with various powders on the floor, the walls, in front of the house, on the floor before the idol etc.'[40] *Raṅgavalli* derives from Tamil *araṅku,* stage + *vaḷḷi,* creeper — *araṅkavalli* — Kannada, Tulu *raṅgavalli.* It is further corrupted in Kannada and Tulu as *raṅgole.* In Tamil Nadu it is known as *kōlam.* Modern *raṅgole* and *kōlam* could be traced back to *vāṭā vaḷḷi.*

While *kāntaḷ* was used mainly for sacred rituals, *vāṭā vaḷḷi* seems to have been used for secular purposes.

The epithet *viyaṉ,* 'broad' is often used to describe *kaḷam.* So, it may be inferred that ancient *kaḷam*-s were quite big in size.

Although no *Caṅkam* poem mentions all the parts of a *kaḷam,* we find, scattered here and there, references to some parts.

(a) *vittu,* seed (> Tamil *vindu* — Kannada *bindu*)[41]

(b) *pirappu,* compartment[42]; *aṟai,* room[43]; *maṉai,* house, site[44]

(c) *itaḷ,* petal[45]

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[38] III.3.4:1.

[39] Benjamin Walker in his *Hindu World,* vol. II (London: George Allen and Unwin Ltd., 1968, p. 22) identifies the decorative designs 'traced in red with the juice of certain plants on the palms and feet of women' as maṇḍala.

[40] *Kannada-English Dictionary.*

[41] *Peruṅkatai,* II, *Ilā.* 103.

[42] *Aka.* 242:9.

[43] *Aka.* 232:9; *Tirumantiram,* IV.2.7.

[44] *Tirumantiram,* IV.2.1.

[45] *Malai.* 149-50.

(d) *vampu*, band[46]

(e) *vāyil*, door[47]

(f) *vari*, line[48]

It may be noted that although all types of original *kaḷam* had these basic parts, they also admitted some variations within the basic structure. For example, while at the centre of *nelkaḷam* was a stake to which the threshing beasts were tied, there was no such thing in the type used for dance. However, the stake (*mēti*) of the threshing floor was only planted on *vittu*, the central spot.

Kaḷameḻuttu

Kaḷam is in practice in Kerala till today. *Kaḷameḻuttu* (literally, drawing/painting of *kaḷam*), as this practice is commonly known there, is indeed a continuation of early Tamil *veṟikkaḷam*. It appears today as three distinct traditions in Kerala: *tīyāṭṭu*, *Bhagavatip pāṭṭu*, and *Nagayakshi kaḷam*[49]. A close study of these traditions in the light of ancient Tamil evidences will help reconstruct the phenomenon of *kaḷam* more thoroughly.

Araṅkam

The word *araṅkam* does not appear as a separate word in *Tol.* but it forms part of a word, *ampōtaraṅkam*[50]; *ampu*, water + *ōtu*, to resound + *araṅkam*, delta[51] — *ampōtaraṅkam*, delta in which water resounds (by lashing against the shore). This term has come tomean a variety of *kali* verse. The point of similarity between the delta and the verse-

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[45] *Malai.* 149-50.

[46] *Kuṟi.* 198.

[47] *Puṟ.* 87:1; *Kali.* 106:9.

[48] *Aka.* 232:9.

[49] Clifford R. Jones, '*Kaḷam Eḻuttu*: Art and Ritual in Kerala', in *Religious Festivals in South India and Sri Lanka*, ed. Guy R. Welbon & Glenn E. Yocum, New Delhi: Manohar Publications, 1982, pp. 269-294.

[50] III.8.145:1.

[51] *TL*, I, p.116; *Cilap.* 10, 156.

form is the hour-glass shape. Like the tapering delta or isthmus, the verse also diminishes progressively in length:

tattit takatiṉa tōm	- three counts
tit takatiṉa tōm	- two and a half counts
takatiṉa tōm	- two counts

Araṅkam derives from Tamil *arakku*, to rub with the palm of hand, to cause to diminish. As the delta is formed by constant erosion caused by the waters, a tapering structure known as *araṅkam* is formed.

The stage was also called *araṅkam* by virtue of its similarity with the delta. Originally, it was a small mound made by players by heaping required amount of sand (or mud) and rubbing it into a small platform (*arakkiyatu araṅku*). This platform was used for playing certain games using seeds like molucca beans. Later, *araṅku* came to mean the stage[52] of drama, the arena where martial arts were practised[53], and also the battlefield[54].

3. Regional terms

Each of the regional (geographical) terms has its characteristic physical and cultural features.

As a component of *mutal*, *nilam* should be distinguished from *karu*. It is true that it is hard to separate the region from what the region contains — natural and cultural phenomena. However, for theoretical purposes, a distinction is necessary.

Even as a specific period of time (*poḻutu*) is attributed to each *tiṇai*, a specific landscape is also associated with it. Of the seven *tiṇai*-s, only four have independent landscapes: *mullai-vañci*[55] is assigned forest

[52] *Kali.* 79.
[53] *Cūṭāmaṇi Nikaṇṭu*.
[54] *Tivākaram.*
[55] As *akam* and *puṟam* are complemctnary they arc hyphenated. The notion of complementariness will be discussed in a later chapter, 'Generic function'.

world (*kāṭurai ulakam*)[56]; *kuriñci-veṭci*, mountainous world (*maivarai ulakam*); *marutam-uḻiñai*, the world of sweet waters (*tīmpuṉal ulakam*); and *neytal-tumpai*, littoral world (*perumaṇal ulakam*)[57]. The first and the seventh *tiṇai-s* — *kaikkiḷai-pāṭāṉ* and *peruntiṇai-kāñci* — are not land-based. In the case of the medial *tiṇai*, *pālai-vākai*, one may say that its landscape is not an independent or autonomous one but a hybridized one. *Cilap.* explains this point saying that the montane and sylvan landscapes turn into *pālai* (desert land)[58]. Why is it that only these two landscapes change and not the others? With regard to the riverine plains and the littoral land there is no possibility of desertification, for, there are perennial water sources in these regions. The rivers and tanks are always full, and the soil is perennially fertile. In the maritime region the backwaters sustain the sea grove, the coastal plant life, and animal life. How about the mountains and the woods? It is true that one finds water sources in these regions too. The mountains have their pools[59], and waterfalls[60], and the pasture lands[61] their winding streams. Though the water sources of the mountains are likely to be perennial[62], those of the sylvan land are not[63].

It should be noted that it is not the entire mountain or the wood that turns barren, but only a part of it. The main cause of desertification, besides others, is wild fires[64]. Due to intense heat or friction the dense clusters of bamboo could catch fire reducing a sizeable area of the

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[56] *Iḷam.* points out how landscape is common to both *akam* and *puṟam*, *PA*(I), p.72.
[57] *Tol.* III.1.5.
[58] *Ibid.*, 11:64-66.
[59] *Aka.* 364L 8; *Kuṟ.* 193:2; 12:1; *Tiru.* 295-316.
[60] *Pati.* 78:1.2; *Kuṟ.* 53; *Aka.* 202:1.
[61] *Ciṟu.* 3; *Mul.* 24; *Paṭ.* 161; *Mal.* 214.
[62] M.Varadarajan, *The Treatment of Nature in Sangam Literature* (Madras, Madurai, Tirunelvēli: TSS, 1969), p.207.
[63] Xavier S. Thani Nayagam, *Landscape and Poetry* (Bombay, Calcutta, New Delhi, Lucknow, Bangalore, London, New York: Asia Publishing House, 1966), p.100.
[64] *Aka.* 47:3-6.

region to a state of utter aridity. Part of the woods could also be deforested and converted into desert.

What has been said so far could be the rationale for selecting the mountains and woods as the possible candidates for desertification. Now this rationale is geographical, and not aesthetic. This leads to the question of ontology of *nilam.*

Is the *nilam* of *tiṇai* of *Tol.* a geographical fact or an aesthetic convention? Thani Nayagam[65] addresses himself to this question and he answers it saying that if the landscape of *puṟam* is 'real', that of *akam* is 'synthetic' (imaginary). Now this position assumes that *puṟam* is fact and *akam* is fiction. It should be noted that although Tr. speaks of the actual (*vaḻakku*) and the virtual (*ceyyuḷ*)[66], he never takes *puṟam* as that which is actual and *akam* as virtual.

When one speaks of *nilam* in *ceyyuḷ* one need not bring in extra-aesthetic criteria to understand it. However, in aesthetic discussions, extra-aesthetic criteria are not wholly irrelevant if they are judiciously applied. It will be proper to acknowledge that the extra-aesthetic criterion is not an aesthetic one, and that it merely shows a parallel or serves a model. In this light, the case of *nilam* may be understood. A geographical principle may be interpolated to serve a model for an aesthetic situation. For example, desertification by wildfire is a geographical phenomenon very useful in the interpretation of poetic situations. With that as a model, a poet may improvise upon it and come up with a picture of desertification by wildfire which need not conform to any known geographical instance of it.

Each region has its characteristic quality. The mountain is lofty[67]; the woods are beautiful[68], and desirable[69]; the desert is severe[70], and

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[65] *Op. cit.*, p.93.
[66] *Tol.* III.5.21.
[67] *Puṟ.* 399:34; *Naṟ.* 53:4; *Kuṟ.* 262:6.
[68] *Aka.* 14:5; *Aiṅk.* 420; 412; 499: 1-2.
[69] *Aiṅk.* 411:2.
[70] *Peru.* 117; *Naṟ.* 46:9; 84:9; 105:6; 137:8; 141:7; *Kuṟ.* 363: 5; *Aiṅk.* 317:3; 320:4; 325:3:329:2; 331:3.

scorching[71]; the riverine plains are fertile[72], cool[73], and excellent[74], and the coastal region is soft[75] and solitary[76].

Each region mav be brieflv described now.

Mountains

The mountains have high cliffs[77] with cascades tumbling down[78]. There are also pools[79] and caves[80] here and there. Clouds cap the cliff tops[81]. On the mountain sides there are dense and almost impenetrable forests[82]. The sparse plots of arable land are irrigated by the mountain streams[83].

While the aboriginal inhabitants of this region are *kuṟavar*[84] (mountain-dwellers) who should not be identified with today's *narikkuṟavar*, a gypsy community, some of the present day mountain-dwelling tribes are *mutuvar, kuṟumpar, cōḻakar, kāṇikkārar, kāṭar,* and *malacar.*

The mountain slopes is the tryst of lovers[85], and also the venue of *veṭci* contest[86].

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[71] *Naṟ.* 99:3; 177:3; *Kuṟ.* 77:2; *Aiṅk.* 309: 1; 330:4.
[72] *Puṟ.* 70:9; *Mat.* 10-13; *Paṭ.* 5-8.
[73] *Mat.* 154.
[74] *Ciṟupañcamūlam,* 58:1-2; *Perunkatai* 3:3:63.
[75] *Aka.* 250: 4; *Naṟ.* 11:6.
[76] *Aiṅk.* 120:4; 166: 3; 189: 3; 190: 3; *Kuṟ.* 5:4; 245:5; *Aka.* 10:4; 270:4; 330:6; 400:19; *Naṟ.* 195:4.
[77] *Puṟ.* 399:34; *Naṟ.* 53:4; *Kuṟ.* 262:6.
[78] *Aka.* 162:23; 378:22-24.
[79] *Aka.* 364:8.
[80] *Ibid.*, 192: 9-10.
[81] *Paṭi.* 73; *Naṟ.* 353:3; *Aka.* 47:16; *Puṟ.* 131:7; *Aiṅk.* 209:4-5.
[82] Xavier S.Thani Nayagam, *op. cit.*, p.96.
[83] Thani Nayagam, p.96.
[84] *UKCNV,* p.101: *PAI* (N), p.12.
[85] Xavier S.Thani Nayagam, *op. cit.*, p. 93.
[86] Thani Nayagam, p.93.

Woods

Adjoining the mountains is the scrub jungle which is more or less a sloping plain dotted with hillocks. The vegetation is sparse, consisting mostly of thorny brushes with occasional clumps and groves of big trees breaking the monotomy[87]. The soil is red in colour[88]. The sylvan tracts during the cloudy season (*kāṟ*) receive fresh showers and revive[89]. There are meadows in which the shepherds graze their flocks[90]. Beyond the country houses is the kodo millet field[91].

This region is inhabited by *āyar*[92] and *iṭaiyar*[93] who are sheperds. It is the region wherein *kiḻavaṉ* and *kiḻatti* make their happy home and settle down to a contented life[94]. It also houses the camp of the warrior *kiḻavaṉ*[95].

Desert

When patches of the mountains and the scrub jungle turn into deserts, there is sparse vegetation[96], and the sun blazes fiercely parching life all around[97]. The rocks bake the bamboo grains[98]. The ponds and pools are dry[99], and the desert trees offer no shade, as they are bare of foliage[100]. Often there are wildfires[101] kindled by the west wind[102]. There also appear mirages[103] in this abode of hunters[104]. Such a

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[87] Thani Nayagam, p.100.
[88] *Aka.* 14:1; *Mul.* 97.
[89] *Aiṅk.* 495; *Aka.* 154:1-10.
[90] *Aka.* 14:6-11.
[91] Xavier S.Thani Nayagam, *op. cit.*, p.100.
[92] *UKCNV*, p.31.
[93] *Ibid.*, pp.38-39.
[94] *Aiṅk.* 410.
[95] *Mul.* 24.80.
[96] *Aka.* 371:9.
[97] *Ibid.*, 399:11-13.
[98] *Ibid.*, 267: 9-13.
[99] *Puṟ.* 389: 1; *Aka.* 11:6; 189:3.
[100] *Aka.* 1:9-11.
[101] *Ibid.*, 47:4-6.
[102] *Ibid.*, 321: 1-3; 143:1-9.
[103] *Ibid.*, 179:1-2; 67:15; 89:1-2; *Naṟ.* 84:4-5.
[104] *Peru.* 129.

difficult region has to be passed through by the protagonists who wish to enhance their life — private (*akam*)[105] or public (*puṟam*)[106].

Riverine plain

Unlike the desert, the riverine plain is always fertile[107]. It need not depend upon seasonal rains,for, there is an abundant supply of water from the perennial rivers'[108]. There are rice fields and sugarcane plots[109], and plenty of trees to provide shade[110].

It is the abode of peasants like *kaḷamar* and *uḻavar*[111], and the proper setting of love tiffs and also sieging of forts[112].

Sea coast

Beyond the riverine plain, at the lowest level of the earth, lies the sea coast marked by sand dunes formed by the sea waves that break on the shore[113]. It features the sea-grove[114], the backwaters[115] and the salt pans among which mounds of salt are found[116].

Nuḷaiyar[117], *timilar*[118], and *paratavar*[119] are the people who inhabit this region and are engaged in fishing and navigation.

This is the setting for pining and also for fierce fighting[120].

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105 *Tol.* III.1.27.
106 *Kalittokai* (Ceṉṉai: TSS, 1981), pp.9-10.
107 *Puṟ.* 70:9.
108 V.T.Manickam, *Marutam* (Kāraikkuṭi : Tēma Publishers, 1982), p.10.
109 *Aiṅk.* 18:2; 28:1.
110 Xavier S.Thani Nayagam, *op. cit.*, p.111.
111 *PAI*(N), p.48.
112 *PAI*(N), pp.173-174.
113 Ti.Muttukkaṇṇappaṉ, *Caṅka Ilakkiyattil Neytal Nilam* (Ceṉṉai: Atipattar Patippakam, 1978), pp.23-24.
114 *Tol.* III. 8:192:2; *Ciṟu.*160; *Mat.* 96; *Pat.* 94.
115 *Naṟ.* 4:2;31:3; 145:1.
116 *Naṟ.* 331:1-3; 138:1-3.
117 *Aka.* 366:11; *Ciṟu.* 153.
118 *Mat.* 319; *Aka.* 320:2.
119 *Naṟ.* 4:1; 38:2; 63:1.
120 *PAI*(N) p.191.

The next constituent of *mutal*, namely, time, may be discussed now.

Time

For each *tiṇai Tol.* specifies the proper temporal setting[121] — time of year and time of day.

tiṇai	time of year	time of day
mullai	rainy season (Aug.-Sept.)	dusk
kuṟiñci	autumn (Oct.-Nov.)	midnight
pālai	late-dew (Feb.-Mar.)	midday
	spring (Apr.-May)	
	summer (June-July)	
marutam	—	dawn
neytal	—	evening

The appropriate time of year for *marutam* and *neytal* are not mentioned.

The first and last *tiṇai*-s, namely, *kaikkiḷai* and *peruntiṇai* are not associated with any temporal setting. Insofar as they are not land-based they are not time-based also.

Time should not be a mere adjunct but an all-pervasive presence in the entire *tiṇai*. Every poetic situation should capture the inherent nature of its temporal setting[122].

Mullai[123]

The rainy season is neither hot nor cold. There is ample water and shade everywhere. Birds and beasts are found happily playing in pairs[124]. *Mullai*, *koṉṟai*, and *tōṉṟi* blossoms bring thoughts of togetherness to lovers. Driven by the music of the shepherd's flute,

[121] *Tol.* III.1.6-12.

[122] This section has drawn extensively from Somasu.'s introductory remarks on each *tiṇai* in his comm. on *Aiṅk.*

[123] *Kārkālap paṭalam* of *Kampa Rāmāyaṇam* (4:9) is an elaborate, picturesque description of the rainy season.

[124] *Aiṅk.* 493.

the lowing herd, eager to return to their calves, wind their way to the shed. Such a rainy evening brings *kiḻavaṉ* and *kiḻatti* together.

It is also the time when the warrior *kiḻavaṉ* in *vañci* stays at the war camp awaiting the attack of the enemy[125]. The lashing rains seem to mime the action of war[126].

Kuṟiñci

Autumn is a fairly cold season. The chill weather and midnight frost rouse the passion for union. It is the time when *vēṅkai* blooms and rings in marriages[127]. It is also the time when the girls scare birds in the ripe millet fields and encounter boys. Midnight (*naṭu nāḷ kaṅkul*) suggests fear. It is the time when *kiḻavaṉ* surmounts the dangers that lurk in his way as he comes to meet his lover at the nocturnal rendezvous[128].

The *tuṟai*-s of *veṭci* are also associated with fear[129]. *Veṭci* warriors find midnight suitable for lifting cattle[130].

Pālai

The character of late dew, spring, and summer seasons may now be outlined. If *marām* and *kurām* blossoms herald springtime[131], *pātiri* flowers announce summer[132]. It is spring when withered trees sprout new shoots, when everything acquires new life. It is the season when the south-west monsoon soothingly blows in Tamilnadu. Songbirds like koel joyously descant with full-throated ease.

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125 *Ibid.*, 451; *Mul.* 65-69.
126 *Kuṟ.* 162; *Mul.* 5.
127 *Kali.* 61:42-45.
128 *Kuṟi.* 251-261.
129 *Tol.* III.2.1
130 *Ibid.*, Nacc. comm.
131 *Aiṅk.* 357: 1-2; 344.
132 *Ibid.*, 361:1-2.

The latter *vēṉil* or summer is nothing like its counterpart, namely, spring. It is the severest of seasons when trees such as *iruppai, ōmai, ñemai,* and so on in the arid tracts are dry and shrivelled up. Only hawks and eagles are found among their branches. All water sources having dried up, the birds and beasts try hard to survive the drought and heat. The rugged ways provide neither shelter nor sustenance.

Midday is the characteristic time of day of *pālai.* It is usually a summer midday (neither late dew nor spring). If summer is severer than the other seasons, the summer midday is the severest time of the year. The sun scorches everything leaving all life fatigued and parched. It is the appropriate temporal setting to project the extreme claims made by personae such as warriors, ascetics, and kings in *vākai.*

Marutam

Dawn is the characteristic time of day of *marutam.* The cock crows and wakes the slumbering village into action. The birds chirp and chatter in chorus. The eastern sky turns pale red when the lotus and water-lily open their petals for the bees to buzz about their blossoms[133]. Boys ride the buffaloes to milk them leaving their calves back in the stables[134]. The morning star adorns the sky[135], as the west wind gently blows[136]. *Marutam* dawn is full of cheer and action. It is also the time when *kiḻavaṉ* returns after a bout of fun in the company of musicians and dancers[137], and implores *kiḻatti* (who has spent a sleepless, lonely night) to open her door for him[138].

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[133] V.T.Manickam, *op. cit.*, p.4.
[134] *Naṟ.* 80:1-4.
[135] *Kuṟ.* 48:3-4; *Aka.* 17:20-22; *Peru.* 317-319.
[136] *Naṟ.* 162:10.
[137] *Kali.* 70; *Aiṅk.* 13:4; V.T. Manickam, *op. cit.*, pp.91-92.
[138] *Kali.* 70.

Uḻiñaik kiḻavaṉ like his *marutam* opposite number, besieges the fort of the opponent (*noccikkiḻavaṉ*) early in the morning[139]

Neytal

Eṟpāṭu is specified as the time of day for *neytal*. This term lends itself to two opposed meanings — sunset and also sunrise (*el* - sun + *pāṭu* - appear or disappear). However, *eṟpāṭu* is commonly held to be sunset[140].

At the time of sunset the heat of the sun abates leaving the sea grove and the backwaters, two favourite scenes of action in *neytal tiṇai*, cool. The chirpy birds have ceased to sing and have gone to roost; the fragrance of *puṉṉai* blossoms fills the air, and the expanse of the sea (*aḻuvam*) is serenely lit by the moon. All these go to set the melancholic mood of *neytal kiḻatti*.

When lovers are not together sunsets do not bring happiness. Such a sorrowful eventide is *ciṟu puṉ mālai*[141] which means 'small period of gloomy evening'[142].

In *puṟam* the day's war comes to an end at dusk. *Tumpai* personae are those who have fought vigorously, and destroyed a great deal. Sunset brings the curtain down on the scene of war.

Time enjoys either direct[143] or indirect relation to personae. The relationship is direct when time is the addressee, and indirect when time provides the background of action. As background, it may be either explicitly mentioned[144] or not mentioned[145] at all.

Having outlined landscape and time which comprise the base of *Tol.* personae, the concept of the cause of action may be taken up now.

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139 *Ibid.*
140 Exquisite descriptions of evening are found in CL: *Kuṟ.* 213-230. *Maṇi.* 5:123-141.
141 *Mul.*6; *Aka.* 114:6; *Kali.* 352:5; *Naṟ.* 149:1.
142 Kailasapathy, *op. cit.*, p.149.
143 *Aink.* 183.
144 *Kuṟ.* 310; *Aka.* 260; *Naṟ.* 369; *Kuṟ.* 118.
145 *Kuṟ.* 303:4.

Karu

As a verb, *karu* means 'to do' or 'to do until one's hand darkens'[146], and as a noun it means 'germ' or 'that which generates'[147]. As a component of *tiṇai* the term is used in the latter sense to denote the phenomena associated with *tiṇai*. These phenomena are enumerated in a verse in *AI*:

> *teyvam, uṇāvē, mā, maram, puḷ, paṟai,*
> *ceyti, yāḻiṉ pakutiyoṭu tokaiī*
> *avvakai piṟavum karu eṉa moḻipa* (20)

(They say that divinity, food, animal, tree, bird, drum, occupation, musical mode, and other such[148] are *karu* or the causes of action).

Even as each *tiṇai* has its corresponding *mutal* and *uripporuḷ*, it has its appropriate *karu* too. Later works excluding *Tol.*, enumerate the *karu* of each *tiṇai* distinctly. Now, each phenomenon of the *karu* system may be briefly explained.

Teyvam

The word *teyvam* (that which is divine[149], deity) derives from *tey* 'that which is divine'. Both *teyyam*[150], and *teyvam* are cognates derived from *tey*. The vocative form of *tey* is *teyya* or *teyyō*[151].

The commentators say that the *teyvam* of each *tiṇai* is mentioned by Tr. in the fifth verse of *AI*: *māyōṉ*, *cēyōṉ*, *vēntaṉ*, and *varuṇaṉ* who

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[146] Nā.Tēvanēyaṉ, *Vērccol Kaṭṭuraikaḷ* (Ceṉṉai: Tirunelvēli, Maturai, Kōyamuttūr: TSS, 1973), p.128.

[147] *Tiruvācakam*, trans. G.U.Pope (Ceṉṉai: Ceṉṉaip Palkalaik Kaḻakam, 1970), p.148.

[148] Phenomena such as flower, water source and habitat are also specified by commrs. of *Tol.* and other *poruḷ* grammarians, which will not be dealt with here.

[149] *TL*, vol. 4, p.2031; *PN* 3672.

[150] This term is currently used in this sense in Kerala. See K.K.N. Kurup, *op. cit.*, p.17.

[151] These terms according to the commrs. are mere expletives.

favour and protect the sylvan, montane, riverine, and littoral regions respectively[152].

In *Caṅkam* poems the confidante[153] refers to *kiḻavaṉ* as *teyvam* or *teyyam*. She uses the vocatives *teyya* and *teyyō*[154]. By attributing deific status to *kiḻavaṉ*[155] this addressorial convention reveals his nature also. However, it is not clear whether *teyvam* refers to a separate class of deific beings or to the deific nature of *kiḻavaṉ*. If *māyōṉ*, *cēyōṉ*, *vēntaṉ*, and *varuṇaṉ* are *teyvam*-s, are they deific beings in their own right (as widely held) or are they deific titles of *kiḻavaṉ*?

Uṇā (food)[156]

mullai (Mu)	milk and dairy products
kuṟiñci (K)	wild rice, millets
pālai (P)	hunted game
marutam (M)	superior paddy of reddish hue
neytal (N)	fish and other sea food

Mā (animal)[157]

Mu	sheep, deer
K	tiger, boar, elephant
P	wearied elephant, tiger, and Indian wild dog
M	buffalo, the smooth Indian otter.
N	fish.

[152] It may be noted that the fifth verse of *AI* does not say explicitly that *māyōṉ, cēyōṉ, vēntaṉ and varuṇaṉ* are deities. A. Ki. Nāyuṭu argues that they are the kings of the sylvan, montane, reverine, and littoral regions respectively; *op. cit.*, pp.227-234.

[153] *Naṟ.* 35:8; 67:10; 215:9; 230:10; 267:8; 323:2; *Aka.* 60:8; 182:13; 360:10; *Aiṅk.* 257:4; 231:4; 232:4; 233:4; 234:4; 236:4; 237:4; 238:5; 239:5; 240:4.

[154] *Aiṅk.* 231. Somasu. comm.

[155] This is in keeping with what is known of the heroes of tradition such as Oedipus, Theseus, Romulus, Heracles, Perseus, Jason, Bellerophon, Pelops, Asclepius, Dionysus, Apollo, Zeus, Moses, Elijah, and Siegfried. See Lord Raglan, 'The Hero of Tradition', *The Study of Folklore*. Ed. Alan Dundes (New Jersey: Prentice-Hall, Inc., Englewood Cliffs, 1965), pp.142-157.

[156] cf. *IA*, verse 1. comm.

[157] *Ibid.*

Maram (tree)[158]

Mu Indian Laburnum (*konrai*), and Wild lime (*kuruntu*)

K Eagle-wood (*akil*), Sandalwood (*āram*), East Indian Kino (*vēṅkai*), and Teak

P South Indian Mahua (*iruppai*), Toothbrush tree (*ōmai*)

M Glabrous Mahua of the Malabar coast (*vañci*), River Portia (*kāñci*), and *Terminalia arjuna* (*marutu*)

N Alexandrian Laurel (*punnai*), Fetid cassia (*ñālal*), and *Kandelia rheedi* (*kaṇṭal*).

Puḷ (bird)[159]

Mu Grey Junglefowl, Sparrow

K Parakeet, Peafowl

P Eagle, Pigeon

M Stork, Heron

N Seagull, Night Heron.

Parai (drum)[160]

Mu drum for bull capture and *muracu*

K drum for *veri* dance, for capture of opponents' cattle and for *kuravai* dance

P drum of the desert tract[161] (*pūcal parai*), drum for plunder and for capturing animals[162]

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[158] *Ibid.*
[159] *Ibid.*
[160] *Ibid.*
[161] *TL*, vol.5, p. 2824.
[162] *Ibid.* vol. 4, p. 2272.

M drum of agricultural region[163], and harvest drum

N drum for fishing, and boat drum

Ceyti (occupation)[164]

Mu dry cultivation, raising cattle, dairying

K collecting honey, digging out tubers, scaring birds from fields

P hunting

M wetland cultivation

N salt making, fishing, and navigation

Yāḻiṉ pakuti (musical mode)[165]

Mu derivatives of *cempālai*

K derivatives of *paṭumalai*

P derivatives of *arumpālai*

M derivatives of *kōṭippālai*

N derivatives of *viḷarippālai*

All these entities — deity, food, animal, tree, bird, drum, occupation, and musical mode — fall into two broad groups, nature and culture. While food, animal, tree, and bird are natural entities, drum, occupation, musical scale, and deity are cultural entities. However, both entities are interdependent. In this sense, *karu* is the total naturo-cultural system that motivates the personae to act in the ways they do.

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[163] *Ibid.* vol. 5 p. 3038.
[164] cf. *IA.* verse 1, comm.
[165] Cuvāmi Vipulāṉantar, *Yāḻ Nūl* (Tañcai: Karantait Tamiḻc Caṅkam, 1974), pp.21-24.

Now, one may wonder why space and time are not consid... ... Do not they too cause personae to act? Although it is quite plausible to argue that they are agentive, they are not postulated as such (because they are abstract) but as preconditions of action.

The entities of *karu* are also generic each representing its class of beings. The deity should stand for the class of divine beings and matters related to this class; food, for all kinds of food; animal, for animal kingdom; trees, for vegetation; bird, for all species of birds; drum, for all strategies of communication; occupation, for all kinds of occupation, and technology; and musical scale, for music itself.

These entities are not only generic but also relational. They are significant not so much in themselves as in relation to the personae[166]. Each *tiṇai* presupposes a relational universe in which the personae and *karu* are the relata.

Sometimes the distinction between persona and *karu* is tot 'ly obliterated to the point of identifying both. In fact, post-*Tol.* works consider persona part of the *karu* system. This interpretation is based on the phrase 'other such' in Tr.'s verse which enumerates *karu*: 'apart from deity, food, animal, tree, bird, drum, occupation, and musical mode there are other things (such as flower, water source, village, people, and chieftains) which are also said to be *karu*'. This interpretation is not plausible for two reaons: (a) the use of the non-class plural noun *piṟa* in Tr.'s verse excludes high class beings such as humans, and (b) even as *karu* is only the germ of what it later becomes, the naturo-cultural setting of the persona is not so much the agent as the source of the persona's action and passion.

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166 'The modern concepts of Ecosystem and Ecology are surprisingly close to the concept of Thinai Division in ancient Cankam literature... The term ecology means the relationship of plants, animals and people to their environment from time to time through change of season, rainfall, climate and the influence of man himself'. P.L. Samy, *Common Names and Myths of the Flora and Fauna of Dravidian and Indo-Aryan Languages* (Madras : Sekar Pathippagam, 1980), p.25.

Karu may be regarded as an indirect cause of the persona's action. Accordingly, *teyvam* stirs love in the bosom of *kiḻatti* divined by the shaman priest[167]. Food causes familial[168] as well as social happiness[169]; it also brings the lovers together[170]. The love that male and female animals have for each other moves the lover to emulate them[171]. A *vēṅkai* tree in bloom announces marriage[172]; another tree makes a woman blush[173]. While the cry of an *aṉṟil* (bird)[174] intensifies a woman's pangs of separation, the parakeet makes her happy, for, it announces that she could go to the millet fields to scare the birds, and while doing so meet her lover[175]. The drums are associated with specific actions. In *kuṟiñci*, the *veṟi* dance, capturing the cattle, and *kuravai* dance are associated with their respective drums[176]. The occupation in a *tiṇai* may also be causally linked with the act of personae. For example, a cowherd tells a tethered calf in distress that its dam will soon return to it as it is being urged by cowherds with cruel staves. The lady, awaiting the return of her lover, believes that this event will materialize her lover's return too[177]. Music also causes several actions / emotions. It may rouse the warriors to war[178] or the king from sleep[179]; it may also intensify the sorrow of the languishing lady[180].

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[167] *Tol.* III.3.25:1-4; *Aiṅk.* 249; 247; *Naṟ.* 34.
[168] *Ibid.*, 4.5:11-14.
[169] *Ibid.*, 23:7.
[170] *Kali.* 15.
[171] *Kuṟ.* 37.
[172] *Kali.* 41:42-44.
[173] *Naṟ.* 172.
[174] *Kuṟ.* 177; *Naṟ.* 124; 303;305.
[175] *Aiṅk.* 288,289.
[176] cf. *IA*, verse 1. comm.
[177] *Mul.* 12-16.
[178] *Tol.* III.2.4.
[179] *Ibid.*, 30:1-2.
[180] *Naṟ.* 335:8-11.

Apart from causing action, the *karu* system provides verisimilitude too. The personae become impressive and convincing when they are shown as enjoying a credible, indelible bond with their naturo-cultural environment.

The notions of base (*mutal*) and cause of action (*karu*) have been outlined with a view to showing their relationship with the personae. As the nature and action of the persona of *Tol.* are not comprehensible apart from their relation to these two components which comprise the setting[181], the present discussion is of no small importance.

The following section will address itself to the nature of the personae.

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[181] Setting does not play a significant role in Aristotle's theory of persona. He builds on his logical abstract framework which isolates the agent from his legitimate surrounding, and sees him as a logical entity. Moreover, the harmonious resolution of the bilateral relation between persona and the world achieved in *Tol.* is unknown in *Poetics*. Later, in the 19th century, when Hippolyte Taine expounded his theory of race, moment and milieu he reaffirmed the divide between persona and environment.

SECTION III

THE NATURE OF PERSONA

A comprehensive theory of persona should grapple with the questions of nature and function of persona besides defining terminology. The question of nature may be parameterized in terms of (1) quality, (2) artistry, (3) structure, (4) name, and (5) physiognomy, which may help not only in the understanding of the personae in *ToI.* but also in projecting a theory of persona as such. These five aspects will be taken up for discussion in the ensuing chapters in the given order.

CHAPTER 4

QUALITIES

The qualities of personae are laid down on the basis of sexuality[1]. A verse in *PA* says that *perumai* (greatness) and *uraṉ* (strength) are typical male qualities which specially characterise *kiḻavaṉ*, the ideal male persona.

Now follows a discussion of these qualities.

Perumai

Perumai means 'greatness', 'renown', and 'might'[2]. Since 'might' is referred to by the term *āṇmai* it will not be taken up for discussion. The essential greatness of *kiḻavaṉ* lies in his idealised stature — an ideal lover and husband in *akam*, and an ideal warrior in *puṟam*. His desire for renown (*pukaḻ veyyōṉ*)[3] is also suggested in *puṟam* poetry.

The Tamil equivalents of renown are *pukaḻ, urai, icai, perumpeyar,* and *cīrtti*[4]. If love is the theme of *akam*, *pukaḻ* is that of *puṟam*. It is believed that a warrior-*kiḻavaṉ* achieves great fame and enters paradise[5] if he lays down his life fighting courageously. The fallen

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[1] Discussing the nature of the hero of tragedy, Aristotle writes, 'these men must be either of a higher or a lower type (for moral character mainly answers to these divisions, goodness, and badness being the distinguishing marks of moral differences), it follows that we must represent men either as better than in real life or as worse, or as they are' (*Poetics*, ch. 2). Likewise the Sanskritic *nāyaka* is also either superior (*uttama*), or inferior (*adhama*) or middling (*madyama*) (*Natya Sastra*, ch. 24). While these traditions use the parameter of ethos to grade heroes, *Tol.* uses the parameter of region. In Greek literature, Hegemon the Thasian, the inventor of parodies and Nicochares, the author of the *Diliad* represent worse heroes (*Poetics*, ch. 2). Of the ten kinds of Sanskrit drama, the heroes of the kinds *pāṇa* and *vīti* are insolent or flirtatious (*Natya Sastra*, ch. 20). However, the notion of a bad hero is not found in *Tol.*

[2] *TL*, vol. 5, p.2883.

[3] *Puṟ.* 239:21.

[4] Kailasapathy, *op. cit.*, p.231.

[5] *Peru.* 388; *Pat.* 104; *Aka.* 233:6-7.

hero is celebrated in many dances (*pukal kūttu*[6], *kalal nilai*[7], and *pillai āttu*[8]), and a memorial (*natukal*, hero-stone) describing his glorious deeds is erected to perpetuate his memory[9].

Uran

Uran, which means 'strength'[10], is put to good use in both private and public spheres, and is closely allied with *perumai*. To be truly great, a *kilavan* must possess *uran* without which he can neither win the hand of *kilatti* nor build a good home for himself in the teeth of opposition. Because of his great strength a *kilavan* of the desert tracts is known as *kālai* (bull)[11] or *mīli* (the strong one)[12] — one who will tenacoiusly brave the scorching heat of the desert and overcome the marauding waylayers and the predatory wild animals. The *kilavan* of *tumpai* (from *tuppu*, meaning 'strength'), in the manner of *kilavan* of several *turai*-s of *puram*[13], is celebrated both for his greatness and strength.

In order to choose from among the several combat strategies (the various *turai*-s of *tumpai* like *nal icai nilai*[14], *nūlil*[15], and other such), and adopt them to his best advantage, a hero requires not only physical prowess, but also mental rigour and concentration. It goes without saying that without sustained mental training and discipline all the inner resources of the hero will not prove useful.Poets have

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[6] *Cilap.* 3:12.
[7] *Tol.* III.2.5:7.
[8] *Ibid.*, III.2.5:18.
[9] *Tol.* III. 2.5:19-21.
[10] *TL*, vol. 1, p.440; C.M.Bowra, 'The Hero', *The Hero in Literature*. Ed. Victor Brombert (Connecticut: Fawcett Publications, 1969), pp.26-27.
[11] *Aink.* 372:1; *Kur.* 378:4.
[12] *Aink.* 374:2.
[13] Some of them are *ēran mullai, vallān mullai, nallicai nilai, kalal nilai, pēran pakkam*.
[14] *Tol.* III.2.14:15.
[15] *Ibid.*, 17.

emphasised his physical prowess by comparing it with that of the animals such as the elephant[16], horse[17], buffalo[18], and the bull[19].

Having discussed the qualities of the male persona, those of the female persona may be considered now.

The eighth verse of *KI* lays down the traits of the female persona — *accam* (fear), *nāṇ* (shyness), and *maṭaṉ* (apparent simplicity). Although these traits will be found in any woman in a *tiṇai*, they mark *kiḻatti* pronouncedly.

Accam

Kiḻatti fears only what ought to be feared. This trait of hers is in keeping with her role as lover/wife to a heroic *kiḻavaṉ*. The causes of her 'fear'[20] are deity, wild animal, robbers, and one's own fault. In the case of *kiḻatti* she fears god[21], and also other things like the dangers that lurk along the road *kiḻavaṉ* travels, public gossip of her chaste love[22], the ritual called *veṟi*[23] and, most of all, the separation when *kiḻavaṉ* contemplates long journeys. Being a picture of virtue she dreads vice.

Nāṇ

Nāṇ (also, *nāṇam*) is 'withdrawal from evil'. It is more precious than one's life, and second only to *kaṟpu* which is the ultimate desirable state[24]. This trait pertains to both sexes, and also to both *akam* and *puṟam*[25]. If *kiḻatti* is the paragon of this virtue in *akam*, the heroic

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16 *Tol.* III.2.14:1-2.
17 *Ibid.*
18 *Ibid.*, 6-7.
19 *Ibid.*, 17:14-15.
20 *Tol.* III. 6.8.
21 *Ibid.*, 24:1.
22 *Ibid.*, 5.29:3-4.
23 *Tol.* III.5.29:3-4.
24 *Ibid.*, 3.23:1-3.
25 Kailasapathy, *op. cit.*, pp.87-93.

warior is the epitome of it in *puram*. According to Tr. it is best expressed through gesture language[26].

Maṭaṉ

Maṭaṉ (also, *maṭam*) is ignorance of evil. *Kiḻatti* excels in the art of feigning ignorance. It is this trait which enables her to trust *kiḻavaṉ* unqualifiedly. If he is prone to doubt[27], she tends to be credulous. These polar qualities complement each other, and help build an ideal home, for if both are marked by dubiety family life may end up a word duel. On the contrary, if both are given to credulity home will be more a doll house than an institution built by mature persons.

There are also matters which *kiḻatti* has to deal with tactfully, and speak of only suggestively — *kiḻavaṉ's* relationship with other women, and her own passion for him[28]. In fact these are best expressed by means of gestures[29].

These are initial qualities superceded by other abiding qualities, namely, self-restraint (*ceṟivu*), constancy in fidelity (*niṟaivu*), rightness (*cemmai*), always saying what is right (*ceppu*), discrimination (*aṟivu*), and unfathomable nature (*arumai*)[30].

The virtues of *kiḻatti* in the post-marital stage as stated in *Kaḷ*[31] are firmness (*kaṟpu*), desirability (*kāmam*), appropriate conduct (*naṟ pāl oḻukkam*), enduring with soft heart (*mel iyal poṟai*), ability to contain, especially, secrets (*niṟai*), hospitality (*viruntu puṟam tarutal*), looking after dependants (*cuṟṟam ōmpal*), and other such.

Insights into the nature of *kiḻavaṉ* and *kiḻatti* are also provided by another verse in *Meyl* which enumerates the following ten points of

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[26] *Tol.* III.3.9:2.
[27] *Tol.* III.3.3.
[28] *Ibid.*, 5.10.
[29] *Ibid.*, 51.
[30] *Ibid.*, 14.
[31] Verse 11.

agreement between them: 1. *piṟappu* (birth), 2. *kuṭimai* (family trait), 3. *āṇmai* (prowess or masculinity), 4. *āṇṭu* (age), 5. *uruvu* (appearance or beauty), 6. *niṟutta kāma vāyil* (means of enjoying love), 7. *niṟai* (chastity), 8. *aruḷ* (grace), 9. *uṇarvu* (understanding), and 10. *tiru* (wealth). Now it may be shown how each characterizes *kiḻavaṉ* and *kiḻatti*.

Piṟappu and *kuṭimai*[32]

Kiḻavaṉ is born in a noble and heroic family (*āṭu kuṭi*[33] or *viḻuttiṇai*[34]) that is either rich or poor. He may be drawn from occupations as diverse as chieftaincy, tending cattle, hunting and serfage[35]. His parents are introduced through a few *tuṟai*-s. In the *tuṟai* called *talaip peyal nilai*[36], one meets the heroic mother of *kiḻavaṉ* who takes pride in learning that her son has fallen victoriously in battle, and in *iyaṉ moḻi vāḻttu*[37] the bard praises the hero attributing the noble deeds of his ancestors to him. Often the bards (vocal musicians known as *mākatar*[38], *vētāḷikar*[39] and *cūtar*[40]) help build up the public image of the hero.

About the birth of *kiḻatti* nothing much is said in CL. A poem in *Aiṅk.*[41] says that a mountain chief prayed to god for a female child, and that his prayer was answered. This may go to show how dear *kiḻatti* is to her parents as she is to *kiḻavaṉ*. As is the case with *kiḻavaṉ*, *kiḻatti* also appears in her full-blown youth.

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[32] Vi.Pa.Kā. Cuntaram, *op. cit.*, pp.12-13.
[33] *Puṟ.* 24:28.
[34] *Puṟ.* 24:28; 27:3; 159:27; *Pati.* 31:13.
[35] Nacc. cites the instance of a hunter *kiḻavaṉ* in *Aka.* 28:8 and shepherd in *Kali.* 107:20-35 and 111:7; *Tol.* III.1.23-26.
[36] *Tol.* III.2.19:33.
[37] *Ibid.*, III.2.29: 20.
[38] *Mat.* 670.
[39] *Ibid.*, 671.
[40] *Tol.* III.2.30:1-2; *Mat.* 670.
[41] 257.

The family of *kiḻatti* consists of her mother (*naṟṟāy*), father (*tantai*), elder brother (*taṉṉai*), companion (*tōḻi*), and nurse (*cevili*).

She may be either a commoner or a person of high descent. If the former, she could be even a fisher woman[42] or a salt-seller[43], and if the latter[44], she could be none other than the daughter of the possessor of a wooded[45] or hilly country[46]. Whether she is born of parents that are rich or poor, she is never found wanting in womanly virtues.

Kiḻatti's father is portrayed as a man of principle, solicitous about the welfare of his daughter. Not easily pleased, he is found apprehensive about giving his daughter in marriage to total strangers[47], even when the suitors are princes and dignitaries, when they approach him with their proposals.

In the interest of *kiḻatti*, her mother, nurse, and confidante do not fail to admonish her whenever necessary.

Āṇmai

Āṇmai is ruling or governing of mental and physical qualities. In the case of a woman she is one who rules her feminine virtues[48]. Although Tr. has mentioned only *āṇmai* as a criterion of agreement, it should, according to Iḷam. imply its counterpart, namely, feminity (*peṇmai*).

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[42] *Aka.* 110.
[43] *Ibid.*, 390:8-10.
[44] *Puṟ.* 109; 110; 111; Rākava Aiyaṅkār, *Tolkāppiyap Poruḷatikāra Ārāycci* (Maturai : Tamiḻc Caṅka Veḷiyīṭu, 1922), pp.10-11.
[45] *Kali.* 39. comm.
[46] *Naṟ.* 44:12.
[47] *Tol.* III.2.19:14-15.
[48] Vi.Pa.Kā. Cuntaram, *op. cit.*, p.13.

Āṇṭu

Although Tr. does not specify the age of *kiḻavaṉ*, he rules that he should match his opposite number (*kiḻatti* / opponent in *puṟam*) in age. But post-*Tol.* writers hold that he should be sixteen years of age[49].

While Tr. holds that *kiḻatti* should match *kiḻavaṉ* in age he does not specify it. Later writers say she is twelve years old[50]. She should be younger to *kiḻavaṉ*, but marriageable.

The significant part of a female persona's life is said to have seven stages[51] which are *pētai* (of age 1-7), *petumpai* (7-11), *maṅkai* (11-13), *maṭantai* (13-19), *arivai* (19-25), *terivai* (25-31), and *pēriḷam peṇ* (31-40).

Uruvu

As chieftain *kiḻavaṉ*'s appearance has the splendour of the radiant sun[52]. Beneath the crown[53] beam his ireful eyes that terrify the enemy[54]. He wears long hair[55], black beard[56], mustache[57], and a tuft on his head[58]; and has strong and big shoulders[59]. Upon his broad chest is smeared sandal paste[60] blending its fragrance with that of the garland[61]. His mighty arm adorned by golden circlets[62] holds the bow[63], and pointed spear[64] which never miss aim. It is also eulogized

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[49] *PA*(I), pp.161-162.
[50] *Ibid.*
[51] *PN*, 941.
[52] *Puṟ.* 8:228: 8-9; Auvaiyār describes Atiyamāṉ's martial appearance in *Puṟ.* 100.
[53] *AUV.* P.271.
[54] In *Puṟ.* 38:5-6 one reads, 'Fire devastates the place on which thou frown'st' (G.U.Pope, *Tamil Heroic Poems* (Madras: TSS, 1973, p.79); Kailasapathy discusses wrath as 'an inevitable characteristic of epic heroes', *op. cit.*, pp.243-248.
[55] *Puṟ.* 257:4.
[56] *Aink.* 389:2; *Puṟ.* 258:6; 310:8.
[57] *Puṟ.* 257:3.
[58] *Ibid.*, 310:7.
[59] *Ibid.*, 246:13.
[60] *Ibid.*, 3:15-16.
[61] *Ibid.*, 7:5; 397.
[62] *Puṟ.* 397:22.
[63] *Ibid.*, 338:7; 257:4.
[64] *Ibid.*, 159:25.

as 'the generous arm'[65]. On his feet he wears *kalal*[66] (anklet), the symbol of his heroic stature. He rides a chariot well-wrought, and decorated[67].

When *kilavan* is a *vēntan* he has his royal insignia[68].

Uruvu also means 'beauty'[69]. *Kilatti* knows the art of tastefully making herself up which Tr. calls '*puram ceytal*'[70]. In *Meyl*, he mentions two of the exquisite ornaments she wears: *onru*[71] (an ear-ring), and *ul aṇi*[72] (a bangle).

Although both *kilavan* and *kilatti* are the models of beauty, it is the woman who is especially associated with it. Various terms such as *cāyal*[73], *ēr*[74], *elil*[75], and *nalam*[76] meaning beauty commonly describe her. Of these *nalam* is significant, for it is not mere physical charm, but her beautiful state the hero 'grants' to her graciously[77] when she is in his company. It disappears as he leaves her.

Nirutta kāma vāyil

This phrase means 'disciplining (*nirutta*) the senses (*vāyil*)' by which objects of desire (*kāmam*) are enjoyed. Such a discipline may properly be called 'play'[78]. In both *akam* and *puram* there are two

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[65] *Ibid.*, 7:3.
[66] *Ibid.*, 3:15; *Tol.* III.2.5:7.
[67] *Pur.* 7:10; 226:6.
[68] *Tol.* III.9.72.
[69] *TL*, vol. I, p.449.
[70] *Tol.* III.6.18:1; 46:22.
[71] *Ibid.*, 7.14:1.
[72] *Ibid.*, 2.
[73] *Tol.* III.5.51:3; 4.6:11.
[74] *Ibid.*, 5.51:2.
[75] *Ibid.*
[76] *Ibid.*, 4.6:36; 9:13.
[77] *Ibid.*
[78] The term *vilaiyāṭṭu* in *Tol.* refers to aesthetic acts such as dancing, singing, water-sport, and so on which are pleasurable and also disciplined. *Tol.* III.4.23.

parties who play a game (love, combat) which is a rule-bound activity wherein the means are as important as the end. In deed their only true reward is the satisfaction of having played it well. If in *akam* winning the girl is not the sole end in view, in *puṟam* vanquishing the opponent in battle is not the sole end either.

With *kiḻatti*, love is not merely spiritual, it is also largely physical. Her body is highly expressive. When she is in the grip of throbbing passion her physique undergoes changes from which the others, especially, the mother and confidante, come to know of her condition[79]. Like a new mud pot that oozes when filled with water, her feelings surface on her person[80] to the point of visibility.

Niṟai

Niṟai[81] is 'stability in character'. From the very first meeting onwards *kiḻavaṉ* resolves to love *kiḻatti* single-mindedly[82]. Although he meets other women during *kaṟpu* they do not take her place, for, she is the sole proprietor of the home that they both build. He never breaches faith.

In *puṟam* unless the warriors possessed *niṟai* they would not engage in an ethical combat. They are called upon to restrain their passions which tend to take the least line of resistance. By virtue of such askesis on the part of the warriors, the combat does not turn into a brutal orgee. As far as *kiḻatti* is concerned, her *niṟai* can be equated with her fidelity. Almost never can you find her guilty of infidelity.

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[79] *Ibid.*, 3.25:1;24:1.
[80] *Tol.* III.3.28.
[81] *UKCNV*, pp.151-152.
[82] Vi.Pa.Kā. Cuntaram, *op. cit.*, p.15.

Aruḷ

Aruḷ[83] is 'grace' or 'graciousness'. Paraṇar, a poet, characterizes a patron *aruḷ veyyōṉ* (one who loves kindly grace). Another bard (Muṭinākarāyar) claims that his hero resembles the earth in endurance, the sky in deliberation, wind in strength, fire in wrathful destruction, and water in grace[84].

Aruḷ sometimes means 'giving'. Sought after by those in need, a *kiḻavaṉ* is one who gives abundantly. He considers it a privilege to give. In *akam, kiḻatti*'s beauty (*nalam*) is believed to be granted by *kiḻavaṉ*[85]. So unless he gives it to her she cannot possess it. When he leaves home she loses her beauty, and when he returns she regains it.

Aruḷ is also 'sympathy' or 'fellow-feeling'[86]. It is the ability to feel the distress of another as that of oneself. Both *kiḻavaṉ* and *kiḻatti* are endowed with this ability. Tr. says that they are compassionate towards the sufferings of the non-human beings too[87]. He adds that when *kiḻatti* is moved by compassion her words of love are spoken in an impressive manner[88]. In a poem[89] cited by Nacc. to illustrate this principle *kiḻatti* compares herself to a piece of well-ploughed land which absorbs the cool waters of a heavy shower. Out of such compassion she declares her love for him when she avers that there had been good times when she enjoyed the tight embrace of her lover. In *MeyI* while Tr. enumerates the ten virtues of *kaṟpu* life he mentions *aruḷ* also as one among them[90]. Sōm.[91] explains that while

83 *Puṟ.* 145:7.
84 *Ibid.*, 2:1-8.
85 *Tol.* III.4.9:13.
86 *UKCNV*, p.17.
87 *Tol.* III. 5.2:8.
88 *Ibid.*, 4.20.
89 *Aka.* 26:23-26 cf. *Ibid.*, 88.
90 *Tol.* III.6.12:2.
91 *Meyl* (Sōm.), p.41.

kiḻatti seeks the compassion of *kiḻavaṉ* during *kaḷavu*, she returns that compassion to him during *kaṟpu.*

Uṇarvu

Since *uṇarvu*[92] is knowledge gained through the senses, it is imperative to keep the senses sharp and alert. *Kiḻavaṉ* being an ideal persona, he responds to the surroundings in a total manner. In *Meyl* (27) Tr. says that the significance of things dawns upon only those who see and hear keenly. Moreover, the objects of *karu* of *tiṇai* are capable of rousing the feelings in the persona. *Kiḻavaṉ* is highly sensitive to the impressions left on him by *karu*, for, he is in close harmony with the natural phenomena (trees, animals, birds; the sacred power, food) and the aesthetic objects.

Uṇarvu also means 'understanding'. During the stage of *kaḷavu*, *kiḻavaṉ* and *kiḻatti* meet often and see each other quite a bit so that they can understand each other's mind well[93].

Tiru

Tiru[94] denotes 'wealth' and it is considered an important prerequisite for life in both *akam* and *puṟam*. When *kiḻavaṉ* owns land and other real estate he is a proprietor. Consider the terms *nāṭu kiḻavaṉ*, *malaik kiḻavaṉ*, *ūraṉ*, *cērppaṉ*, and so on.Before seeking the hand of his beloved in marriage, *kiḻavaṉ* is expected to make himself deserving by seeking wealth, perhaps, in distant lands[95]. It is sought not with a view to hoarding but sharing. On *kiḻavaṉ* and *kiḻatti* depend their relatives (*cuṟṟam*)[96]. It is the wife's duty[97] to provide for the dependants first before she herself sits down to eat.

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[92] Vi.Pa. Kā. Cuntaram defines *uṇarvu* as pre-verbal understanding, *op. cit.*, p.15.
[93] *Tol.* III.3.26.
[94] *UKÇNV*, p.131.
[95] Kailsapathy *op. cit.*, 252-254; *Tol.* III.1.30:4.
[96] *Ibid.*, III.4.51:3.
[97] *Ibid.*, II.3.

In *puram* wealth is given rather than sought. While the patrons are ceaseless givers, the warrior of *veṭci* shares the booty with his fellow-warriors[98], and the central thrust of the *puram* genre *āṟṟuppaṭai* (guiding) is sharing[99].

Tiru also refers to the charming, amiable disposition of *kiḻatti.*

Kiḻavaṉ is projected as an idealized persona. Even when he is made to appear falling short of such stature by the gossipping villagers, and the sulking lady, the seeming fall sets off his true, ideal nature like a foil. But, reportedly, *marutam kiḻavaṉ* is portrayed as a debauch hankering after wanton women[100]. Is this true of *Tol.* characterology?

Sulking is the proper theme of *marutam.* First of all, sulking is only feigned quarrel on the part of the lady. Secondly, *kiḻavaṉ* need not give cause at all if sulking should be what it is. Her accusation need not necessarily imply that he is actually guilty. If he were, then, a wife who merely sulks away such a crime would be considered more immoral than the husband. To connive at a crime of that proportion is not to be magnanimous at all. Thirdly, sulking augments rather than allays love even as *ampal* or *alar* (gossip) does in *kaḷavu.* Fourthly, sulking is less an ethical than a subjective phenomenon. The lady is at variance not on ethical grounds at all. Like everybody else in the community she also accepts *kiḻavaṉ* marrying *kāmakkiḻatti* and his visiting her now and then. Fifthly, the lady does not sulk because she is suspicious, but because she is anxious to affirm her love for him. It is, in fact, a moment of affirmation of her love and fidelity.

From the above argument it would be evident that *marutam kiḻavaṉ* is no profligate but a man of heroic stature.

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[98] *Ibid.*, 2.3:7.
[99] *Ibid.*, 30:3-6.
[100] V.T.Manickam, *Marutam* (Kāraikkuṭi: Tema Publishers, 1982), p.82.

The qualities of the personae of *Tol.* are ideal, for, Tr. is keen on drawing them that way. Idealization[101] may also be justified on the basis of both conventions (*vaḻakku*) approved by wise men over the ages, and by art (*ceyyuḷ*)[102].

It has already been mentioned that *uṇarvu* is one of the traits of the personae. It involves systematic and steady training of the body and the auditory sense which raise these personae to the status of artists endowing them with a fine sensibility that could appreciate the intricate contours of beauty. Closely connected with this trait is their artistic nature which is taken up for discussion in the next chapter.

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[101] *Tol.* III.5.21.

[102] Idealization is the chief characteristic of Indian art. See Ananda K.Coomaraswamy, *The Transformation of Nature in Art* (New York: Dover Publications, 1956), pp.10-11.

CHAPTER 5

ARTISTRY

The central personae — *kiḻavaṉ* and *kiḻatti* are artists and this is established by the following two verses in *PA*:

1) *mutaloṭu puṇarnta yāḻōr mēṉa*
taval arum ciṟappiṉ aintilam perumē[1].

To the musicians associated with land and time belong the excellent, faultless five (causes of action).

2) *iṉpamum poruḷum aṟaṉum eṉṟāṅku*
aṉpoṭu puṇarnta aintiṇai maruṅkiṉ
kāmakkūṭṭam kāṇuṅk kālai
maṟaiyōr tēyattu maṉṟal eṭṭaṉuḷ
tuṟai amai nalyāḻt tuṇaimaiyōr iyalpē[2].

In the five medial *tiṇai*-s characterised by happiness,wealth,virtue, and also love, the sexual union of the lovers (reminiscent of one of the eight kinds of love in courtship) is likened to the way in which the accompanists harmonise with *yāḻ* that expresses different themes.

The phrase *mutaloṭu puṇarnta yāḻōr* means 'those that play the *yāḻ* appropriate to the specific region and time. It suggests music which creates a cognate mood and sentiment. For example, even in a war camp, while the hero is waiting for the attack to commence, *mullai yāḻ*, associated with the pastoral scene, recreates in his mind a scene of domestic felicity. To put the idea in a different way, when one

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[1] 3.16
[2] 3.1.

hears a particular scale, one is able to call up regional, temporal, and functional associations.

Another verse in *KI* tells us that the musicians (*yāḻōr*) are rooted in their own place and time[3]. This calls for some explanation.

Yāḻ usually means a stringed musical instrument. But in *Tol.* it means 'heptatonic scale'(*perum paṇ*)[4] in particular. It derives from the root *yā* which means 'to bind','to compose' (cognates are *yāppu*, *yāttal*, *yākkai*). Generally, *yāḻ* refers to the heptatonic scale from which several other hexatonic, pentatonic, and tetratonic scales derive.If the heptatonic scale is *yāḻ*, the derivatives are *yāḻiṉ pakuti*[5].

All the five landscapes are associated with their respective '*yāḻ*-s' even as they are with appropriate time divisions. These may be shown below[6]:

Landscape	Time of day/year	*Yāḻ*[7] (*perum paṇ*)	*Pālai* (scale)	Present name	*Tiṇai*
scrub jungle	evening/ rains	*mullai yāḻ*	*cempālai*	*arikāmpūti*	*mullai*
mountains	midnight/ autumn	*kuriñci yāḻ*	*paṭumalai*	*naṭapairavi*	*kuriñci*
desert	midday/ spring, summer, late dew	*pālai yāḻ*	*arumpālai*	*caṅkarāparaṇam*	*pālai*
riverine plains	dawn/	*maruta yal*	*kōṭippālai*	*karakarappiriyā*	*marutam*
sea coast	sunset	*neytal yal*	*viḷarippālai*	*tōṭi*	*neytal*

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[3] III.3.16.

[4] Vi.Pa.Kā. Cuntaram, *Paḻantamiḻ ilakkiyattil Icaiyiyal* (Ceṉṉai : TSS, 1986), pp.5-6.

[5] *Tol.* III.1.20. Iḷam. comm.

[6] Vipulāṉantar, *Yāḻ Nūl* (Tañcai: Karantait Tamiḻc Caṅkam, 1974), p.22; *Tol.*III.1.20. Nacc. and Iḷam. comms.; Vaithilingam, *FACPE*, p.62.

[7] Vi. Pa. Kā. Cuntaram, *loc. cit.*, Vipulāṉantar, *Yāḻ Nūl*, p.96.

The term yāḻōr means 'those that play the *yāḻ*. Here, when *yāḻ* refers to the scale, *yāḻōr* will be 'those that play the scales', and when it denotes the instrument, the term will mean ' those that play on the instrument *yāḻ*, and the phrase *mutalotu puṇarnta yāḻōr* will mean 'those that play *yāḻ* which is appropriate to the region and time'.

This phrase suggests that music (mode or instrument) should perfectly match time and place so that it may create a proper mood and tempo in the listener's mind[8].

In the second verse which speaks of the central personae as artists Tr. defines the nature of their union in terms of music. This union reminds one of the synthesis between *yāḻ* and the accompanists. The word *yāḻ* in the verse, when interpreted as 'an aesthetic composition', would suggest the lovers' immense artistic creativity which reflects quotidian life-situations.

The phrase *tuṟai amai nal yāḻt tuṇaimaiyōr* and the term *yāḻōr* are interpreted to mean *kantiruvar* (Gandharvas)[9] by the commrs. But these terms refer to the central personae, and not to 'Gandharvas' for the following reasons. Firstly, 'Gandharva' marriage is one of the eight kinds of marriage of the Aryan tradition. Since the text *Tol.* does not use this alien notion in any significant fashion it is necessary to interpolate it into the text[10]. Secondly, the term *yalor* is also used by *caṅkam* poets to mean 'those who play on the *yāḻ*'[11].

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[8] *Aiṅk.* 408. Somasu. comm.

[9] A celestial group of singers, one of the eighteen kinds of supernatural being (*TL*, vol. 2. p. 717). They are comparable to the Satyrs and Nymphs of Greek mythology (Jessie L. Weston, *op. cit.*, pp. 84-85).

[10] It is held that Kapilar, master of the *kuṟiñci* genre, sang his *Kuri.* to impress upon the Aryan King called Pirakattaṉ the difference between Tamilological *kaḷavu* union and 'Gandharva' union. For a discussion of this topic, Tamiḻaṇṇal's *Kuṟiñcippāṭṭu* (Madras: Pāri Nilaiyam, 1961), pp. 58-66 may be consulted.

[11] *Mat.* 658.

Thirdly, the adjective *nal* is often prefixed to *yāḻ*[12] and this is a formulaic convention[13] with the poets.

The poet Paraṇar portrays Pēkaṉ, a *marutam* hero, as a musician who with his sweet compositions should forever delight the music lovers in such a manner as to make them sway to time[14]. In *akam*, *marutam* hero is called *makiḻnaṉ* not merely because he takes liberal draughts of an intoxicating drink (*makiḻ*[15]) but because he is a great patron of the arts. He actively participates in the aesthetic amusements of mixed company[16].

The heroine also sings[17] and dances[18] in the company of her friends, and her knowledge of music comes in handy in love trysts. Sometimes *kiḻavaṉ*[19] and *kiḻatti*[20] played upon instruments to communicate the messages.

That the Tamil epic heroes and heroines are skilled in the arts, especially, music is not surprising as their predecessors (*kiḻavaṉ* and *kiḻatti*) excelled in the fine arts. For example, Kōvalaṉ, the hero of *Cilappatikāram*, though belonging to the mercantile class, patronises the fine arts and the artistes[21]. Mātavi, his paramour, is a professional dancer. Maṇimēkalai, the heroine of the eponymous epic, excels in dance despite her asceticism. Utayaṇaṉ, the hero of

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[12] *Malai.* 381, 450; 469; *Mat.* 584, 605; *Nar.* 139:4; 335:9; *Pati.* 41:2; *Aka.* 14:15; 109:1;212:6;214:13; 314 : 12; 374:8; *Pur.* 61:1; 164:11; 170:13; 242:2; *Cilap.* 6:172; *Maṇi.* 19:58; *nal yāḻp pāṇa: Aiṅk.* 478:5; *Pari.* 3:86; *nal yāḻp pāṇar: Cilap.* 12:4:4; *nalyāḻp pāṇaṉ : Aka.* 346:13.

[13] Kailasapathy, *op. cit.* pp. 138-139; 147-186.

[14] *Pur.* 145:5-7.

[15] *PPVM.*, 2.11.

[16] V.T.Manickam, *op. cit.*, p.91; *kāmaram* is the musical scale that lovers enjoy when they make love, *Ciṟu.* 76-78.

[17] *Kali.* 40:41.

[18] *Ibid.*, 39; *Aiṅk.* III. Sōmasu. comm.

[19] *Kali.* 108:60-63.

[20] *Taṇṭi Alaṅkāram.* II.14 quote.

[21] Kailasapathy, *op. cit.*, p.269.

Cīvakacintāmaṇi besides being an exponent of *yāḻ*, was versatile enough to master all the sixty-four arts even at a tender age. He is also an adept particularly at the *yāḻ*.

Of the non-central personae, four are avowed artists — *pāṇaṉ* (musician), *kūttaṉ* (actor), *viṟali* (actress), and *parattai* (latter wife). While the first three are professionals, *parattai* is not. However, she is often found regaling herself with a good measure of dance, music and wine. It should be noted that the central personae differ from these artists. Like *parattai*, they are neither professionals, nor migrant artists as far as their art is concerned. Again, the central personae are artistically oriented not because they are sorrounded by artists, but because they can appreciate the arts by themselves. If *kiḻavaṉ* and *kiḻatti* were ignorant of the arts, then, the musician and the actor accompanying them would seem a mere decorative appendage creating a false impression of exalted self-image. But since *kiḻavaṉ* and *kiḻatti* are the true and perceptive patrons of the arts[22], the actors and musicians accompanying them provide an artistic and social link with the community at large.

In order to understand the nature of the personae adequately, we need to consider their structure, besides their artistry and qualities, and the following chapter will deal with it briefly.

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[22] *Puṟ*. 21:11.

CHAPTER 6

STRUCTURE

The structure of *Tol.* personae can be dealt with under two heads — structure of central personae (*kiḻavar*[1]), and structure of non-central personae (*cuṟṟam*).

Structure of Central Personae

The central personae are *kiḻavaṉ* and *kiḻatti* in *akam*; *kiḻavaṉ* and opponent *kiḻavaṉ* in *puṟam*. If *akam* has one type of dyad, *puṟam* has another. The *akam* dyad has a pair of male and female personae, and the *puṟam* dyad a pair of male personae.

The structure of the dyad of central personae is described by Tr. in a crucial verse[2] in *KI.* It reads:

> "*oṉṟē vēṟē eṉṟu iru pāl vayiṉ*
> *oṉṟi uyarnta pālatu āṇaiyiṉ*
> *otta kiḻavaṉum kiḻattiyum kāṇpa...*".
>
> The one (here, the hero), and the other (here, the heroine), who match in every respect, have a glimpse of each other due to the decree of the transcendent third which/who unites them.

The terms '*oṉṟu pāl*' (one class) and '*vēṟu pāl*' (other class) constitute a paradigm to which *kiḻavaṉ* and *kiḻatti* belong. The *akam* dyad of *kiḻavaṉ* and *kiḻatti* is chosen primarily for two reasons: (a) because the pair (*kiḻavaṉ* and *kiḻatti*) blends harmoniously as opposed to the absence of such harmony in the *puṟam* dyad consisting of *kiḻavaṉ* and opponent *kiḻavaṉ*, and (b) the context of this verse is pre-marital stage, and hence the discussion of the *akam* dyad. However, both *akam* and *puṟam* dyads will conform to the paradigm of *oṉṟu-vēṟu.*

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[1] *Tol.* III.1.23:2.
[2] *Ibid.*, 4.51:3; 11:3; 2.14:12.

This verse makes two-fold implication: it talks about the concept of class, and also about how the union of one class with another is best illustrated in harmony that exists during pre-marital association.

Analogies for the dyadic paradigm may be found in CL. Some of them are, body and soul[3]; the male and female *anril* birds[4]; earth and water[5], and so on.

Structure of non-central personae

The non-central personae are called *curram*, and this word derives from *curru* which means 'to go round' or 'to surround'[6]. *Curram*, then, are those that surround the central personae. If in *akam*, *kilavan* and *kilatti* have their *curram*[7], in *puram* the opposing chieftains also have their followers[8].

Three kinds of *curram* may be identified in *akam* — *kutimutal curram*[9] (parents), *urimaic curram*[10] (retinue of servants, slaves) and *vāyilkal*[11] (intermediaries). In *akam* tradition, while the parents of *kilatti* figure in the plot, the parents of *kilavan* do not. Very rarely does the mother of *kilavan* appear[12]. *Urimaic curram* consists of those bound to service on whom the masters have right (*urimai*)[13]. These are of such kinds as *pāṅkar* (confidants), bevy of confidantes, *vinaivalar* (craftsmen), *ilaiyōr* (young attendants) who wait on and guard the central personae[14], *atiyōr*[15] (servants), and *ēval marapin*

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[3] *Aka.* 339:11-12.

[4] *Kur.* 57:2; *Pari.* 8:42-44.

[5] *Kur.* 40:4.

[6] Mark the phrase '*currut tēvatai*' (minor deities who surround the main deity in a temple); also *PN*, 900; Tēvanēyan, *Vērccol Katturaikal*, p.243.

[7] *ēmac curram*, *Tol.*III.2.19:5.

[8] *Iru peru vēntar tāmum curramum*, *ibid.*, 14:12.

[9] This term has been adopted from *Cilap.* 16:84.

[10] *Ibid.*, 5:155.

[11] *Tol.* III.4.11:5-6; 52.

[12] *Aka.* 195:2.

[13] *Cilap.* 2:88.

[14] *Tol.* III.4.29:30; *Cilap.* 16:84-85.

[15] *Tol.* III.1.25.

ēṉōr[16] (other kinds of servants). Those to whom the central personae confide are called *tuṇaiyōr*[17]. *Urimaic cuṟṟam* may also include all dependants, humans and/or animals[18]. As for the intermediaries (between the central personae, and the others), there are twelve in number:[19] confidante, confidant, mother, seer, bard, songstress, young attendants, guests, actors, actresses, wise men and onlookers.

Two important categories of followers of the central figures in *puṟam* are identified: *cuṟṟam* and *uṟutic cuṟṟam* of the ruler. The former are those who assist the chieftain during times of combat in their capacity as ordinary soldiers or as leaders of soldiers[20], and the latter are the followers of the ruler who counsel him and give him assurance (*uṟuti*) — the reliable attendants such as friends, priests, cooks, doctors, and astrologers[21].

The non-central personae are well-provided for by the central personae. If the hero and the heroine are expected to ensure the well-being[22] of the dependant non-central personae, the latter, on their part, are expected to be virtuous and loyal[23].

Each non-central persona is an individual monad defined only in terms of his/her relationship with the central persona(e). For instance, *tōḻi* is a non-central persona and her existence may be understood only in terms of her relation to *akam* central personae, namely, hero and heroine. Although one non-central persona may relate to another, he/she should not be defined in terms of such a relation. Now, *tōḻi* is the daughter of *cevili*[24], but she is not defined in terms of this relation of hers with *cevili*.

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[16] *Ibid.*, 26.
[17] *Ibid.*, 3.33.
[18] *Ibid.*, 4.11 Nacc. comm.
[19] *Tol.* III.4.11 Nacc. comm.
[20] *Ibid.*, 2.14:12, Nacc. comm.
[21] *TL*, vol. I, p.117; *PN* 771.
[22] *Tol.* III.4.11:3.
[23] *Ibid.*, 51:3.
[24] *Ibid.*, 3:35.

Both the central and non-central personae form a community of personae. If community is a group of heterogeneous members brought together by common interests, it may be shown how the personae of *Tol.* are at the same time heterogeneous and converge on a common focus. Apparently, the personae of *Tol.* are of diverse persuasions. There is the musician, the wise man, the charioteer, and the diagnostician and other such. Nevertheless, they all converge on a common point of focus and work towards a common goal in accordance with the needs of a particular *tiṇai.* This convergent point may be identified with the *uripporuḷ* of that *tiṇai.* All contribute in some measure towards the realisation of *uripporuḷ.* For example, if capturing of cattle is *uripporuḷ* of *veṭci, veṭciyāṉ* (the chief who leads the team of warriors), the anonymous fortune teller (*viricci*), the spies, those who drive the cattle to safety, the various recipients of the gifts from the victorious warriors, the dancers who participate in the celebrations involved therein are all called upon to play their own part, however small, in the larger interests of *uripporuḷ.*

Besides structure, artistry, and qualities (identified in the previous chapter), there are a couple of other elements, like name and physiognomy, which also determine the nature of the personae, and these will be taken up for discussion in the succeeding chapters.

CHAPTER 7

NAMES

Personae of *Tol.* bear two kinds of name[1] — aptronym and proper name. An aptronym[2] reveals either character and/or occupation of persona. For example, While the names of *kiḻavaṉ, kiḻatti* and *kāmakkiḻatti* indicate the character or nature, the names '*pāṇaṉ*', '*kūttar*', '*pārppāṉ*', '*aṟivar*' and so on indicate the occupation of the personae.

Aptronymic name gives collective identity to personae making each persona representative of a class. The names of all personae except the central ones in *puṟam* are aptronyms. Now follows a discussion of the aptronyms of the central personae.

Names of *kiḻavaṉ*

In each *akam tiṇai, kiḻavaṉ* is called by some special names and in *puṟam* he does not take these names. Moreover, only in the five medial *tiṇai-s* of *akam* is he known by these special names. The names ascribable to a *kiḻavaṉ* of one *tiṇai* are not ascribable to a *kiḻavaṉ* of another. An examination of these names yields some important facts about the personae. It may be noted that these names

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[1] Aristotle points to the tendency of comedy to discard 'historical names and adopt names which are suggestive of character or occupation or 'humours' ... The name had only to be heard in order that the type to which the person belonged might be recognised, much in the same way as in the New Comedy the Boor, the Parasite, and other types were known on the stage by their familiar marks'. (Butcher, *op. cit.*, pp.377-378). A tragic person, on the contrary, becomes acceptable and convincing when he / she bears historic name rather than aptronym or label name (*Poetics*, ch. 9). Personae in Sanskrit literature bear proper names such as Rāmā, Bhīma, Cakuntala and so on.

[2] *ADLT*, p.53; in English literature aptronyms commonly occur in the Moralities, Chaucer's *Canterbury Tales*, allegories and Comedy of Humours. William Archer called these names 'label names'.

are not used by Tr. but only by the poets of the *Caṅkam* age[3]. It is probable that these names were extant during the time of Tr. and that he, for the sake of brevity, resisted the temptation of enumerating them.

Mullai- vañci

The names of *kiḻavaṉ* of *mullai* are *kuṟumpal poṟaiya nāṭu kiḻavaṉ*[4] (he who is of the country with many small jungles), *puṟavaṇi nāṭaṉ*[5] (he who is of the country with woods), *tōṉṟal*[6] (one who is great), and *aṇṇal*[7] (one who is great, a leader). If the first two names are land-based, the latter two are nature-based.

The king of this region, according to A. Ki. Nāyuṭu, is called *māyōṉ*[8]. If so, when *kiḻavaṉ* of *mullai* is king he may be referred to by this name. In *vañci*, the counterpart of *mullai, kiḻavaṉ* may be called *vañciyāṉ*[9].

Kuṟiñci- veṭci

The names of *kiḻavaṉ* in *kuṟiñci* are *malaik kiḻavaṉ*[10] (he who owns mountains), *māmalai nāṭaṉ*[11] (he who is of the country with huge mountains), *veṟpaṉ*[12] (he who is of invincible mountains), *cilampaṉ*[13] (he who is of the echoing mountains), *varai nāṭaṉ*[14] (he who is of chain of

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[3] To cite two passages: 'How shall I call him: - *nāṭaṉ*? *ūraṉ*? The resounding sea-girt cold *neytal*'s *cērppaṉ*?' *Puṟ.* 49:1-3; 'My beloved who is the chieftain of *mullai, kuṟiñci, marutam* and *neytal* has departed'. *Aiṅk.* 183:10-3.

[4] *Aiṅk.* 404:4.

[5] *Ibid.*, 405:4; 414:1.

[6] *Ibid.*, 500:5.

[7] *Pari.* 1:25

[8] A. Ki. Nāyuṭu, *op. cit.*, p.229; *Tol.* III.1.5: 1; *Puṟ.* 229: 27; 291:2.

[9] *Tol.* II.5.11:5, Teyvaccilaiyār. comm

[10] *Naṟ.* 57:7; 232:6

[11] *Aiṅk.* 204:5; *Kuṟ.* 239:6

[12] *Tol.* II.5.11:5, Teyvaccilaiyār. comm

[13] *Aiṅk.* 238:3; *Kuṟ.* 362:6

[14] *Aka.* 12:13; *Naṟ.* 147:6

mountains), *kuṉṟa nāṭaṉ*[15] (he who is of the country of small mountains) and *malaiyaṉ*[16] (he who is of mountains).

The king of this region, says A. Ki. Nāyuṭu, is called *cēyōṉ*[17]. If so, *kiḻavaṉ* as king of this region is called by that name. Sometimes *cēyōṉ* is identified with Murukaṉ. But the latter name never occurs in *Tol.*, and does only five times in CL[18]. But the term *muruku* is extensively used. It appears that the masculine suffix (*aṉ*) is latched on to the extant *muruku* with a view to providing personal status to an abstract idea. *Kuṟiñcik kiḻavaṉ*'s opposite number in *veṭci* may be called *veṭciyāṉ*[19] (he who is of *veṭci*).

Pālai- vākai

Since *pālai* does not have independent land there are no unique land-based names for *kiḻavaṉ* of *pālai.* Post-*Tol.* literature speaks of *koṟṟavai* as the female deity of this region. But in *Tol.* she figures only in *veṭci,* not in *pālai.* However, certain nature-based names like *kāḷai*[20], *miḻi*[21] and *viṭalai*[22] occur in CL. *Kāḷai* is one who is bull-like; *miḻi* one who is strong, and *viṭalai* is a breeder. The heroes are strong and valorous. They could bear any hardship that may beset them when they cross the arid tracts with their lovers.

Marutam- uḻiñai

The hero of *marutam* is *makiḻnaṉ*[23] or *ūraṉ*[24]. The former is 'he who is merry, given to fun and frolic', and the latter is 'he who is of the village or town', at times a chieftain also.

[15] Aka 352:7; *Aiṅk.* 277:3.
[16] *Puṟ.* 158:7; *Naṟ.* 77:1; *Kuṟ.* 198:6.
[17] A. Ki. Nāyuṭu, *op. cit.*, p.230; *Tol.* III.15:2
[18] *Aka.* 59:11; 98:10; 158:16; *Puṟ.* 23:4 and *Pari.* 8:81.
[19] *Tol.* II.5.11:5. Teyvaccilaiyār. comm.
[20] *Aiṅk.* 372:2; 374:2; *Naṟ.* 179:8.
[21] *Aiṅk.* 374: 2; *Kali.* 17:21.
[22] *Aiṅk.* 310: 4; *Kuṟ.* 15:5.
[23] *Aiṅk.* 45:4; *Kuṟ.* 53:1.
[24] *Aiṅk.* 10:5; 11:2.

A. Ki. Nāyuṭu maintains that the king of *marutam* goes by the name of *vēntaṉ*[25]. Then, *kiḻavaṉ* of *marutam* when king may be called *vēntaṉ*.

Kiḻavaṉ of *uḻiñai* may be known as *uḻiñaiyāṉ*[26].

Neytal-tumpai

Kiḻavaṉ of *neytal* goes by such names as *tuṟaivaṉ*[27], *mellampulampaṉ*[28], *cērppaṉ*[29], and *parappaṉ*[30]. *Tuṟaivaṉ* is he who is of harbour or ghat, and *mellampulampaṉ* is he who goes far into the unpredictable sea from which his return is quite uncertain. *Cērppaṉ* is he who is of seashore, and *parappaṉ* is he who is of the sea.

The king of *tumpai*, says A. Ki. Nāyuṭu, is called *varuṇaṉ*[31]. As king, *neytal kiḻavaṉ* may also go by that name.

Kiḻavaṉ of *tumpai* may be called *tumpaiyāṉ*[32].

Although *kiḻatti* does not seem to have special *tiṇai* names, she has different names based on the following:

a) Paternal kinship :

1. *kāṉakal nāṭaṉ makaḷ*[33]
2. *nal malai nāṭaṉ makaḷ*[34]
3. *paratavar maṭa makaḷ*[35]
4. *umaṇar maṭa makaḷ*[36]
5. *kāṉ keḻu nāṭaṉ makaḷ*[37]

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[25] A. Ki. Nāyuṭu, *op. cit.*, p,.231; *Tol.* III.1.5:3.
[26] *Tol.* II.5.II:5. Teyvaccilaiyār. comm.
[27] *Aiṅk.* 103:2; *Kuṟ.* 9:7.
[28] *Aiṅk.* 120:4; *Naṟ.* 38:5.
[29] *Aiṅk.* 100:2; *Naṟ.* 15:3.
[30] *Aka.* 200:7; *Naṟ.* 254:5.
[31] A. Ki. Nāyuṭu, *op. cit.*, pp.232-233; *Tol.* III.1.5:4.
[32] *Tol.* II.5.II:5. Teyvaccilaiyār. comm.
[33] *Kali.* 39, comm.
[34] *Naṟ.* 44:12.
[35] *Kuṟ.* 184:6.
[36] *Aka.* 140:5.
[37] *Aiṅk.* 430:3.

b) Stage of life

1. *maṭantai*[38]
2. *arivai*[39]
3. *terivai*[40]

c) Complexion

1. *ceyyōḷ*[41]
2. *māyōy*[42]
3. *māyōḷ*[43]

d) Qualities

1. *maṭavaraḷ*[44]

e) Analogy

1. *koṭicci*[45]

and so on. The convention pertaining to naming personae is also discussed in *Tol.* A verse in *Al*[46] clinches the matter: "In the five *tiṇai*-s of *akam* which pertain chiefly to humans, nobody is designated by a proper name." This implies that in *kaikkiḷai* and *peruntiṇai,* and also the seven *tiṇai*-s of *puṟam* personae could be designated by proper names (*meyppeyar*[47]) but not necessarily.

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[38] *Ibid.*, 427: 1; 49:2.
[39] *Kuṟ.* 256:8.
[40] *Aiṅk.* 441:2; 450:4.
[41] *Aiṅk.* 441:2; 450: 4 (*ceyal*: *Kuṟ.* 128:4).
[42] *Aiṅk.* 446:2.
[43] *Naṟ.* 362:10.
[44] *Aiṅk.* 380:2; *Kuṟaḷ* 1085.
[45] *Aiṅk.* 260:2.
[46] 57.
[47] *Tol.* III.2.26.

Proper names single out an individual or particularize, and so they are to be avoided in the five *tiṇai-s* of *akam*. Names such as *nāṭaṉ* and *ūraṉ* are not proper names, and so they may be used in all five *tiṇai-s*.

Particularizing implies historicity. Only an embodied invididual who occupies definite space and time could be particularized. The persona of the five *akam tiṇai-s* is no such historical 'individual'. He/she is quite unlike a novelistic character (like Moll Flanders) who could be historical. Personae such as *kiḻavaṉ, pāṇaṉ, parattai,* villagers, diagnosticians, and guests are not historical individuals at all, even when some of them are referred to by their proper names in *puṟam, kaikkiḷai,* and *peruntiṇai.* However, such personae do not become historical characters for they reside in *tiṇai-s*, and not in the everyday world.

Sōm.[48] maintains that true lovers do not call each other by their proper names during moments of intense love, for, (a) they do not see each other as two separate individuals but as one united in love; (b) they resort to words of love (amorous epithets), and not to proper names; (c) such is the convention from which art derives.

Does use of proper name change the art universe (such as *tiṇai*) into everyday world? Is it possible to historicize *tiṇai*? Will it not mean depriving *tiṇai* of its very nature? In all probability, one could say that this naming convention does not denature *tiṇai* but shows its yet another dimension hitherto unknown. Further, instead of rendering the personae in *puṟam*, *kaikkiḷai* and *peruntiṇai* historical, it makes them resemble historical individuals.

The personae of *tiṇai* are not historical individuals but types. Inasmuch as they take different names in *akam* and *puṟam* they are typological or paradigmatic. For instance, if *kiḻavaṉ* and *vēntaṉ* are

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[48] *AUV*, pp.600-605.

variants of the paradigm, namely, *oṉṟu pāl*, then,*kiḻatti*, and the opponent of *kiḻavaṉ* are of the *vēṟu pāl* paradigm.

In all probability a *puṟam* persona may be modelled on an actual person (*meyppeyer*). However, this does not leave him anymore actual than a Julius Caesar modelled on an actual Julius Caesar. The personae in *puṟam* poems also do not become historical even when their models are historical beings.

From the foregoing discussion it is evident that the personae of *Tol.* bear two kinds of name — aptronym and proper name. *Pāṇar*, *kūttar* are aptronyms; Ātaṉ, Pūtaṉ are proper names. They are not historical beings whether they bear aptronyms or proper names. They are also typical rather than individualistic.

Even as name, the physical appearance also discloses the nature of the persona, and it will be the subject of the next chapter.

CHAPTER 8

PHYSIOGNOMY

The physiognomy of a persona is determined by two factors: natural look and make-up. If the natural look of the persona is determined by such factors as complexion, height, weight, and so on over which the persona does not have any control, the made-up look relies heavily on natural objects like flowers, and also on artefacts like jewels.

The natural look

Since the natural looks of a persona is largely determined by his/her body (*mey*), it is important to have a sound body. Again, only a body kept fit can adequately respond to the surroundings and externalise the thoughts and feelings. Such externalisation (*meyppāṭu*) being a basic function of a persona, what the body, and looks mean to a persona cannot be underestimated.

The body of *kiḻatti* is beautiful, and this beauty revives and pales. While it revives it is marked by *nalam*[1] and while it pales by *pacalai*[2]. *Pacalai* enfeebles, and leaves her sallow. Nothing but union with *kiḻavaṉ* alone can cure her of this temporary ailment[3], and restore her *nalam* (appropriate colour or beauty). While afflicted by *pacalai* her body is of the colour of sponge gourd flower[4] or boiling milk[5], and on union it turns *māmai* (a kind of colour[6]) with a sprinkling of pretty freckles (*cuṇaṅku*[7]).

Tr. holds that *kiḻavaṉ* and *kiḻatti* match in terms of beauty of form too[8]. Beauty is both internal and external. Synonyms such as

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[1] *Tol.* III.3.10: 2; 49:13.

[2] *Tol.* III.6.22:3.

[3] *Naṟ.* 272: 10; *Kuṟ.* 13:4; 64:4; 192:2; 400:7; *Aiṅk.* 28:1; 101:5.

[4] *Naṟ.* 197:2; 326:6-7.

[5] *Ibid.*, 175:9.

[6] *Kuṟ.* 300:3-4.

[7] *Aka.* 319:8-9; *Kali.* 18:4. Sōmasu. comm.

[8] *Tol.* III.6.25.

ēr[9] and *eḻil*[10] refer to internal beauty. Tr. does not describe the external appearance of the various parts of the body of personae, but other writers do. Description of the beauty of a persona is called *nal nayam uraittal.*[11] A typical head-to-foot description of a *pāṭiṉi* (songstress) is found in *Poru.* (25-47). *Nal nayam uraittal* could include both brief[12] and elaborate descriptions of *kiḻatti.* Both dark and fair-complexioned beauties are celebrated in CL.[13] For the sake of brevity, sometimes one or more of the parts, not all, of the body are described. The second poem in *Kuṟ.* is an instance wherein the tresses of *kiḻatti* are described.The vivid descriptions of a fatigued female dancer in *Ciṟu.* (13-33) and the pen-picture of the queen Kōpperuntēvi pining in the absence of her beloved in *Neṭ.* (136-147) could also be profitably compared.

The beauty of a lady is symbolized by flourishing towns like Toṇṭi, Āmūr, and Tēṉūr[14] and as for the description of body or parts of body in CL, it has been a regular convention with the poets, and they had standard epithets to be pressed into service. For instance, the lovely forehead is (a) *cuṭar nutal*[15] (b) *vāṇutal*[16] (c) *oṇ nutal*[17], (d) *naṉṉutal*[18] and (e) *tiru nutal.*[19] Such epithets are called 'formulae' in oral poetry criticism.[20] Of formulaic descriptions three points may be made. First

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[9] *Tol.* III.5.51: 2.

[10] *Ibid.*

[11] *Ibid.*, 3.10:2. Iḷam. comm; in later *akam* grammars, *nalam pārāṭṭal.* Later this kind of description graduated to the status of an independent genre called *kēcātipātam.* It is a minor form of literature called *prapantam* sung in *kali veṇpā* metre.

[12] M.R.P. Gurusami, *A Critical Study of Aiṅkuṟunūṟu,* p.95.

[13] *Ibid.*, p.96; for blondes and brunettes as types of heroine, Rene Welleck and Austin Warren, *Theory of Literature* (England, Australia: Penguin Books, 1973), p.220.

[14] *Aiṅk.* 54-58; 177.

[15] *Pat.* 21; *Naṟ.* 208: 4; 245:11; *Aiṅk.* 466:4; 474: 1; *Pati.* 16:13; 51:19; *Kali.* 58:3; 125:23.

[16] *Ciṟu.* 31; *Naṟ.* 42:5; *Kuṟ.* 135:1; *Aiṅk.* 404:1; 408:2; 420:5; 423:2; 447:4.

[17] *Poru.* 110; *Kuṟi.* 1; *Kuṟ.* 167:6; 292:1; *Aiṅk.* 322:4; 449:4.

[18] *Naṟ.* 28:2; 109:3; *Kuṟ.* 48:5; *Aiṅk.* 46:2; *Pati.* 42:7; *Aka.* 24:10.

[19] *Por.* 25; *Naṟ.* 62:6; *Kuṟ.* 205; *Aiṅk.* 230:3; *Aka.* 186:19.

[20] Kailasapathy, *op. cit.*, p.138.

of all, they are derived from the canon of conventions. Secondly, as experts on oral poetry tell us, they are necessary in oral composition. Thirdly, the commonly held belief was that whatever was traditional (*vaḻakku*) alone was ethical and aesthetic at once.

The made up look

Adornment of body is called *puṟam ceytal*[21] by Tr. He speaks of *kiḻavaṉ* entering the house quietly without the knowledge of *kiḻatti* to adorn himself[22]. In *Meyl* he says how the amorous lady would adorn and unadorn herself[23].

Both male[24] and female[25] personae wear flowers both natural and artificial[26] with a view to beautifying themselves. The female personae were particularly fond of figures drawn upon shoulders and breasts. Such figures and the sandal solution used for that purpose are both called *toyyil*[27].

Jewels (*iḻai*[28], *aṇi*[29]) also form part of the make-up of the personae. *Kāmakkiḻatti* adorns the son of *kiḻavaṉ* with jewels and amuses herself[30]. Besides their decorative value, jewels are exploited for their semiotic potential. The way *kiḻatti* wears her jewels indexes her mental state. The love-sick lady dons and doffs her ear ornament[31]. To depict sorrow she may wear her ornaments loosely, and to show her joy she may wear them

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[21] *Tol.* III. 4.6:2; 6:186; comparable to *nalam pārāṭṭal* of *Cilap.* 2.62.

[22] *Ibid.*, 4.5:21-22.

[23] *Ibid.*, 6.18.

[24] *Naṟ.* 266:1-3; *Puṟ.* 157:6-7.

[25] *Pari.* 11:68; 102; *Aiṅk.* 127.

[26] Ila. Tāṉammāḷ, *Caṅka Ilakkiyattil Malarkaḷ* (Ceṉṉai : Vāṉati Patippakam, 1981), p.113.

[27] *Mat.* 416.

[28] *Ibid.*, 4.10:9; 'to engrave', 'engraved ornament'

[29] *Ibid.*, 6.14; 'beauty', 'a beautiful thing'

[30] *Tol.* III.4.10:9.

[31] *Ibid.*, 6.14.

tightly[32]. Jewels are important means of communication during love encounter[33].

Moreover, ornaments are also closely related to the social position a persona occupies. This relationship is exploited by poets to convey the emotional state of the persona. For example, there are some ornaments that a queen usually wears. So when she wears those other than these usual ones she is said to be in an unusual emotional state. Nakkīrar draws an impressive portrait of the pining queen Kōpperuntēvi in his *Neṭ*.[34] She is no more wearing her usual regal ornaments during her husband's absence. Indeed the supreme ornament is the crown, for, it is a product of the most skilled goldsmiths. Being the symbol of power and sovereignty, loosing of the crown could mean defeat and despair.

A causal reading of *akam* literature reveals that of all personae, *kiḻatti* receives the most elaborate treatment with regard to physiognomy. Reasons are not hard to find. Beauty is a natural asset of women. Synonyms of beauty such as *kaviṉ, nalam* and *vaṉappu* define her essentially. Terms such as *cēyiḻai* (literally, red jewel), *āyiḻai* (literally, choice jewel), and *oṇtoṭi* (literally, bright bangle) which describe a woman refer not so much to what she wears as to what she looks like. When *kiḻavaṉ*'s conduct worries her, her essential nature, namely, beauty itself is impaired. Moreover, *kiḻatti* is the central figure in *akam*. While the family background of *kiḻavaṉ* is not revealed, that of *kiḻatti* is an important aspect of *akam*. If beauty chiefly pertains to women, and ideal beauty to *kiḻatti*, description of her person[35] could paradigmatically apply to the person of other personae as well.

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[32] Gurusamy, *op.cit.*,pp.102-103.
[33] *Tol.*III.6.14.
[34] *Neṭ*. 136;147.
[35] Here, the term means, 'bodily appearance'.

An analysis of the physiognomy of the personae of *Tol.* shows clearly how significant the physical aspect of persona is[36]. The personae of *Tol.* are not mere verbal entities but concretized, embodied realities.

Personae have been viewed from five angles — quality, artistry, structure, name and physiognomy — in order to project their nature. Now their function remains to be studied in the following section.

[36] The Aristotelian persona or mimetic agent is a metaphysical construct. The body of the persona is not accredited its due importance. The history of abstract personae such as virtues and vices may be traceable to Aristotle's definition of persona. The emergence of the novelistic persona (by the 14th c.) may be a reaction against the artificiality, flatness, and incompleteness that marked the Aristotelian persona.

SECTION IV

FUNCTION OF PERSONA

The function of *Tol.* personae will be studied under two broad heads — generic function, and specific primary function. If *tiṇai* is the generic function of personae, *uripporuḷ* is their specific primary function. While the former is of two kinds — speech and posture, the latter is of five kinds — union, separation, staying, pining, and sulking.

Both generic and specific functions are studied in four chapters. The first chapter deals with generic function, the second with speech; the third with posture and the fourth with specific primary function.

CHAPTER 9

GENERIC FUNCTION

One of the most formidable terms that a student of *PA* encounters is, perhaps, *tiṇai*. Understanding of *PA* is largely a matter of grappling with the nuances of this term. In *Tol.*, at first glance, one may find that the term *tiṇai* is used to mean (a) grammatical class of beings (as in *uyar tiṇai*, *altiṇai*[1]), (b) a poetic convention which has two components, namely, *akam* and *puṟam* (as in the terms *akattiṇai* and *puṟattiṇai*[2]), (c) one of the seven kinds of poetic convention (for example, *kuṟiñci* or *peruntiṇai*[3]) and (d) conduct (as in *kāmattiṇai*[4]).

In *PA* *tiṇai* is used in all these senses except (a). Is it possible to find a significant relationship between (a) and others? In (a), *tiṇai* is used to distinguish humans from non-humans. *Uyar tiṇai* refers to humans and al *tiṇai* to non-humans. The term *altiṇai* means that which is *tiṇai*-less or without *tiṇai*. This means that while non-humans such as objects, birds, and beasts are *tiṇai*-less, humans are marked by *tiṇai*. However, humans are referred to as *uyar tiṇai* and not *tiṇai* in order to indicate their special status.

The second sense of the term *tiṇai* may be explicated now. *Tiṇai* is a convention in poetry that has two complementary aspects, namely, *akam* and *puṟam*. *Akam* means 'what is inner'[5], and *puṟam* 'what is outer'[6]. The *akam* and *puṟam* aspects of the seven *tiṇai*-s[7] are: a) *kaikkiḷai-pāṭāṉ* (b) *mullai-vañci*, (c) *kuṟiñci-veṭci*, (d) *pālai-vākai*, (e) *marutam-uḻiñai*, (f) *neytal-tumpai*, (g) *peruntiṇai-kāñci*.

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[1] *Tol.* 4.14; 19:4; II.1-2.
[2] *Ibid.*, III.1.58; 2.1.
[3] *Ibid.*, 1:1.
[4] *Ibid.*, 3.18:1.
[5] John Ralston Marr, *The Eight Anthologies* (Madras: Institute of Asian Studies, 1985), p.15.
[6] *Ibid.*
[7] *Tol.* III.1.1.

Kaikkiḷai-pāṭāṉ

Kaikkiḷai (from *kai*, small; *kiḷai*, relationship, small relationship)[8] unconsummated love, usually of a boy.[9]

Pāṭāṉ (*pāṭu*, conduct; *āṉ*, man; conduct of man[10]; also, *pāṭāṉ*, a kind of ambrosial male tree[11]), (a bard) celebrating in song a worthy man.[12]

If *kaikkiḷai* youth seeks to consummate his love, *pāṭāṉ* bard strives to get reward from his patron.

Mullai-vañci

Mullai (from *mullu*, 'grow in abundance'[13]) is the *tiṇai* of fulfilment wherein the protagonists excel in their nature and enjoy a mature relationship of love and faithfulness.

Vañci (from *vañciṉam*, oath[14])

is the conduct of the cheiftain who contemplates frightening and conquering his opponent greedy for others' land.[15]

If *mullai* shows the full-blown nature of the lover, *vañci* portrays the accomplished warrior in full command of all his resources and powers.

Kuṟiñci-veṭci

Kuṟiñci (from *kuṟuku*, to unite[16]) deals with the conduct of union of lovers.

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[8] *PA*(I), p.6.
[9] *Tol.* III.1.53.
[10] *PA*-I (N), pp.251-252.
[11] Ira. Kumāracuvāmi, 'Pāṭāṉ tiṇai : Oru Mūlikai Maruntaṟiviyal Āyvu', *JTS*, 21 (1982), 88-89.
[12] *Tol.* III.2.22.
[13] Vī.Pa.Kā.Cuntaram, *Malariṉ Peyarā Nilaṅkaṭku?* (Pacumalai: Caldwell Patippakam, 1961), pp.4-5.
[14] *UKCNV*, pp.219-220.
[15] *Tol.* III.2.6
[16] Vī. Pa. Kā. Cuntaram, *op. cit.*, pp.2-3.

Veṭci (from *veṭpu*, desire[17]) expresses the desire for combat. A chieftain's followers wear *veṭci* flowers and capture the cows of the enemy, and show their desire for combat[18].

If *kuṟiñci* is union initiated by stealing of hearts, *veṭci* is initiating combat by stealing of cattle[19].

Pālai-vākai

Pālai (from *pāl*, division, separation[20] is the separation of lovers, especially when *kiḻavaṉ* embarks on some mission or the other leaving *kiḻatti* behind.

Vākai (from *vāku*, to exaggerate, to enhance[21]) is the conduct of one who leaves behind his kin and his own pleasures in order to excel in something.[22]

Marutam-uḻiñai

Marutam (from *maruvu*, to approach[23]) is the conduct of *kiḻavaṉ* who approaches the sulking *kiḻatti* with a view to placating her.

Uḻiñai (from *uḻitaral* to surround[24]) is laying siege to a fort of a chieftain who either walls himself in and tries to defend or resists the opponent without.[25]

Even as the sulking of *kiḻatti* is barrier to union, the fortress is barrier between the contestants. If *kiḻavaṉ* of *marutam* tries to end the sulk·

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[17] *TL*, vol. 6, p.3823.

[18] *Tol.* III.2.2

[19] *Tol.* III.2.2

[20] Vi.Pa.Kā.Cuntaram, *op.cit*, p.7.

[21] *Tol.*III.2.15;Maṟaimalai Aṭikaḷ, *Paṭṭiṉappālai Āraycciyurai* (Tirunelvēli, Ceṉṉai: TSS, 1966), p.48.

[22] *Tol.* III. 2.15.

[23] Vi. Pa. Kā. Cuntaram, *op. cit.*, p.6.

[24] G.U.Pope, *The Nāladiyar* (Oxford: Oxford University Press, 1893), p.306.

[25] *Tol.* III.2.8.

of the lady, *kilavan* of *uliñai* tries to storm the fort that prevents direct encounter.

Neytal-tumpai

Neytal (from *ney*, to melt[26]), meaning 'pining', involves *kilatti* who pines during the absence of *kilavan*.

Tumpai (from *tuppu* or *tumpu*, strength[27]) is fighting a strong opponent, and cutting him down to size.[28]

If *neytal* is reduction of beauty (*matan*[29]) of *kilatti*, *tumpai* is reduction of *kilavan*'s prowess (*maintu*[30]).

Peruntiṇai-kāñci

Peruntiṇai (from *perumai*, excess;) oversteps the limits enunciated in *aintiṇai*[31] dealing with excessively passionate situations.[32]

Kāñci (from *kāñci*, staple of a bolt[33] or hinge of which one end is fixed while the other moves freely) contrasts impermanence with permanence, and treats of transience[34], brevity of youth[35], senility[36], and so on.

Being extreme situations, *peruntiṇai* and *kāñci* are hyperbolic in nature.

Tiṇai in these seven instances, denotes a poetic convention of conduct which has the dual aspect of the inner, and the outer. Apart from

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[26] Vi. Pa. Kā. Cuntaram, *op. cit.*, p.6.
[27] *TL*, vol. 4, p.1969.
[28] *Tol.* III.2.12.
[29] *Naṟ.* 94:1.
[30] *Tol.* III.2.12.
[31] V.Sp. Manickam, *The Tamil Concept of Love* (Tirunelveli, Madras: TSS, 1962), p.14.
[32] *Tol.* III.1.54.
[33] TL, vol. 2, p.847.
[34] *Tol.* III.2.18.
[35] *Ibid.*, 19:2.
[36] *Ibid.*

these ideas, pertaining to *tiṇai,* one also finds a verse in *AI* (47) revealing yet another dimension of *tiṇai.* It reads

> *nikaḻntatu kūṟi nilaiyalum tiṇaiyē*
>
> *tiṇai* may also be described as speaking and assuming of posture[37] by way of explaining the current situation.

Both Iḷam. and Nacc. say that this verse belongs to *pālait tiṇai,* but Sōm. dismisses this possibility on three grounds. Firstly, the verse does not say that it speaks of *pālait tiṇai.* The term *tiṇai* rather than *pālai* or *pālait tiṇai* is used. Secondly, the verse appears not along with the other verses that describe *pālai,* but in a context wherein general conventions of *tiṇai* are discussed. Thirdly, if this verse speaks of reminiscence, it may be appropriate not merely to *pālai,* but to other *tiṇai*-s as well. From Sōm.'s argument it is evident that this verse is about *tiṇai* in general, and not *pālait tiṇai* in particular.

Sōm. interprets this verse as follows: 'Lovers may recall a past event and this is within the purview of *akam* conduct'. A criticism of this interpretation is necessary to project a cogent description of *tiṇai.*

Firstly, the term *nilaiyal* operates more like a thingammy in Sōm.'s interpretation. With regard to the five opuses he cites as instances of this verse, he does not specify the meaning of *nilaiyal.* Secondly, if the term *nikaḻntatu* were to mean 'what happened in the past' how is it consequential as *uripporuḷ* of *tiṇai* which he claims it is? He maintains that apart from the five kinds of *uripporuḷ*[38] already mentioned, this is worthy of being regarded as another one. Now, why should recalling of an event be regarded as *uripporuḷ,* and what is more, as significant *uripporuḷ* which deserves such special

[37] Speech and posturing will be discussed in separate chapters.
[38] Staying union, separation, sulking and pining. *Tol.* III.1.16.

mention? In *tiṇai* poems one comes across not only past events, but also present and future ones. For example, if assurance is a present-oriented event, an oath (*vañciṉam*) is a future-oriented one. Of these why should the past-oriented event acquire such importance? Thirdly, *nikaḻntatu* in the previous verse (46) also means *nikaḻac ceytatu* or 'that which caused'. The verse is: *nikaḻntatu niṉaittaṟku ētuvum ākum.* Here, if *nikaḻntatu* is taken to mean (as it is by Sōm.) 'that which happened', the verse is only confounded; and it will read *nikaḻntatu niṉaittaṟku uriyatum ākum* or some such thing. That which happened may only be recalled; it may not be 'the cause' (*ētu*) of the present thought (*niṉaittal*). If so, what is the present thought? The cause and effect should be two different things. Both may not be identified. If the verse speaks only of the cause of the present thought, and not the thought itself, it has not said what it should, namely, the key idea of the verse. If on the other hand, *nikaḻntatu* is taken to mean 'that which caused'[39], the verse will mean 'the cause of the present reflection or pondering[40] is the cause of the past event'. Or, 'the cause of a past event has led to the present reflection'. An example will make it clear. The poem cited by Sōm.[41] may be in order. A *kiḻatti* wonders what she could do if *kiḻavaṉ,* who married her during *kaḷavu* with no witness other than himself, were to breach the faith she had put in him. The cause (*nikaḻntatu*) of their marriage was the faith she had in him. Now she could reflect on it. Her naive, ingenuous faith which was the cause of the past event (namely, *kaḷavu* marriage) has triggered her present reflection. This means she is not reflecting on faith itself but what it has caused. Fourthly, since *nikaḻ* is commonly

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[39] *Nikaḻ* is used in this sense elsewhere: *Pati.* 44:13; 31:34-35; *Puṟ.* 41:16-18; *Aka.* 379:18; G.U.Pope cites 'cause' as one of the meanings of the term *nikaḻ* in his lexicon, concordance and General Index to his *Tiruvācakam*, p.51.

[40] *Niṉai* means reflect or ponder in *Tol.* II.55.

[41] *Kuṟ.* 25.

used as a transitive verb in *Caṅkam* poems[42], it may operate in the same fashion here too.

The verse does not speak of a single function but dual one — *kūṟal* (speaking), and *nilaiyal* (assuming of posture). Both speech and posture are functions performed by personae. What do they speak and posture? According to the verse, it is *nikaḻntatu* or the cause. The cause of what? One may say, the cause of *uripporuḷ* which is refered to as *nimittam* elsewhere[43]. So, *nikaḻntatu* is the *nimittam* of *uripporuḷ*. Now, Sōm.[44] describes the cause (*nimittam*) as that which goes before and after a given act (*oḻukkam*). Not only the antecedent, but the consequent is also called cause, for, the consequent may be regarded as the antecedent of the successive act. For example, the causal antecedents of union are desiring the look of the lover, concealing the smile, and so on. The causal consequents of union are flattering, the speech feigning ignorance, and so on.

These causal acts are concretely shown only by means of words and/or posture. Appropriate speech and postures may be devised to project these situations. For instance, during the first few moments of the first meeting of the lovers the girl is likely to be shy. Her shyness is shown best by means of the posture (rather than by speech) of slight bowing down (*iṟaiñcutal*[45]). When *kiḻavaṉ* reciprocates he may resort to speech; he may flatter her.

From what has been said so far *tiṇai* may be understood as what the personae speak and show by means of posture. In short, *tiṇai* is the conduct — speech and attitude — of the personae. Of these, speech will be dealt with in the ensuing chapter.

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[42] *Pati.* 44:13; 31:34-35; *Puṟ.* 41:16-18; *Aka.* 379:18. The term survives in this sense in *Tiruvācakam* (3:24-25). Other transitive or causal forms of this verb are: *nikaḻvatu* (*Aka.* 13:12) and *nikaḻttiya* (*Aka.* 340:17).

[43] *Tol.* III.1.16:2.

[44] *AUV*, p.184.

[45] *Aka.* 86:27-31; 136:20-29.

CHAPTER 10

SPEECH (*KŪṞṞU*)

A vital constituent of early Tamil theory of personae is *kūṟṟu*, a primary function of personae. It may be seen at two levels. At one level, it is the expression of the author; his language and the techniques he uses to order it. At the other, it is the expression of the personae, and it is in this sense that the term is used in the present work. In *Tol.* it is governed by conventions which enable a reader to predict as to who will speak what to whom in a given context. Conventions also help define the personae to some extent. The fact that the father, elder brother, villagers, people of the street, and diagnosticians are personae muta, helps define them in one way or the other. Inasmuch as these personae are quotable by others they may be said to be typical or representative. Another thing to be kept in mind is that speech in *Tol.* is etiquette-oriented. For instance, *muṉṉilaip puṟamoḻi* (a kind of monologue) presupposes good breeding, especially, on the part of the speaker, to a great extent, in situations wherein polish and tact are necessary. It helps to put across even harsh messages without offence.

Speech conventions outlined in *Tol.* are based on sound psychological insights. For instance, *kiḻatti* never expresses her desire directly to *kiḻavaṉ*.[1] This means that *kiḻavaṉ* should be able to read the mind of *kiḻatti* well which he cannot do unless he is sufficiently other-oriented. Again, consider the convention of phased disclosure, known as *aṟattoṭu nilai*. It calls for communicating to the father his

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[1] *Tol.* III.3.28

daughter's love affair in a very subtle and phased manner. This makes sufficient allowance for the respect, and awe the father commands (for, it is said that even rulers who solicit the hand of the daughter fear him), and, what is more, respects the sentiments of womanhood.

Although Tr. does not define *kūṟṟu*[2], it is considered a component of *ceyyuḷ*. Among the components of *ceyyuḷ*, *kūṟṟu vakai* also finds a place. As such it means 'aspects of speech', which are (a) *kūṟṟu* (or *kūṟṟam* or *kiḷavi*), that which is spoken, (b) *kūṟunar* (*kiḷavikkuṟiyōr* or *kiḷaviyar*), the speakers, and (c) *kēṭpōr*, the listeners. But in *CI* it excludes *kēṭpōr*. Although a speech event presupposes these components, in actual speech situations all these components need not be present. However, no speech event may be possible without the first component, namely, *kiḷavi*. What is spoken is the message, and it should be recognisable. But of the speaker, and/or listener the same thing may not be said. The identity of the speaker, and/or the listener need not be disclosed in a speech situation in *ceyyuḷ*. Commonly held conventions help establish their identity.

AI, *KI*, *KaI* and *PorI* enumerate various speech situations appropriate to each speaker-persona. Sometimes, the speaker, listener, and the content of the speech are explicitly stated. For example, while enumerating the thirteen speech situations pertaining to the nurse (*cevili*), the listener (*tōḻi*), and the burden of the speech (enquiring the

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[2] The commr. of *IA* attempts a definition : '*Kūṟṟu* is that part of a *pāṭṭu* (song) by which one identifies the probable speakers entitled to speak in that context, and tells which one of them actually does so. He also avers that a text on the theory of *kūṟṟu*, authored by Cemputcēyar was extant.

love affair of the *kiḻatti)* are explicitly stated. But at other times, the three components of speech are not overtly mentioned. Only the speaker, and the context in which he/she speaks are stated. For example, the first situation pertaining to the nurse is called *kaḷavu alar ātal*[3], clandestine love becoming public issue. This speech situation merely discloses the context in which the nurse speaks. The term *kiḷavi* is used to refer not only to what is spoken[4], but also to the speech situation[5].

A speaker in one context may be a listener in another. Similarly, the listener may also be speaker in a different speech situation. For example, *kiḻavaṉ* may address (speaker) *kiḻatti* in one speech situation, and listen to confidante in another. But the diagnosticians, father, and elder brother are always listeners[6].

The speakers in *AI* of *PA* are divided into two classes[7], namely, those in *kaḷavu,* and those in *kaṟpu.* The context in which they speak, and the conventions regarding their utterances are elaborately discussed in *AI.* But in *PI, kūṟṟu* is not discussed. The functions of *puṟam* personae are stated in terms of the kinds of *tuṟai* (dramatic situations). However, both verbal and non-verbal acts are complementary.

Different kinds of speech situation are found in *ceyyul* of which some of the most important ones will be discussed now. Situation in which both speaker and listener are present is the commonest of all. Both monologue (excluding soliloquy) and dialogue are examples of this kind. While in dialogue the listener replies, in monologue he does not.

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[3] *Tol.* III.3.25:1.
[4] *Ibid.*, 5–42.
[5] *Ibid.*, 3.25:12.
[6] *Ibid.*, 5:183.
[7] *Ibid.*, 181-182.

If in a speech situation the speaker is present, and listener absent, it may be called *neñcoṭu ucātal* (soliloquy).

Yet another kind of speech situation also occurs in *ceyyuḷ* wherein a human being holds conversation with a non-human being. The human speaker may assume both the roles of speaker, and listener. Such speech may be called *pāl kiḷavi*.

Now the various kinds of speech[8] may be taken up for discussion.

Uraiyāṭal

Uraiyāṭal is conversation, dialogue. This term does not occur in *Tol.*, but its cognates *uraittaṉar* and *uraippatu* appear. In CL, *uraiyāṭal* appears first in *Naṟ.* (134 : 10). Tr. uses *uraippatu* and *kūṟuvatu* for *uraiyāṭal.*

Uṟaḻ kiḷavi

A form of dialogue, *uṟaḻ* refers to a speech act that constitutes both statement *(kūṟṟu)*, and response (*māṟṟam*) which is usually in the form of an objection. According to Nacc.[9] *uṟaḻ kiḷavi* is the objection raised by the addressee to the compliment paid by the addresser. It is of primary significance in situations of love. It could be the objection of *kiḷatti* to *tōḻi*'s compliment[10] or *tōḻi*'s objection to *kiḷavaṉ*'s compliment[11] or *kiḷatti*'s objection to *kiḷavaṉ*'s compliment[12] or *tōḻi*'s

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[8] In Tamil dramaturgy (according to *Cilap.* 3:13; Aṭiyārk. comm.) speech is called *kūṟṟu* or *col.* It is usually of three kinds which are : (a) *uḷ col* according to *TL* (vol. I, p.394) it means speaking to oneself, soliloquy, and aside, and all three; (b) *puṟac col*. *TL* (vol. 5, p.2805) defines this as speaking aloud; (c) *ākāyac col*: *TL* (vol I, p.206) describes it as a kind of speech and used as 'stage direction when a character on the stage puts questions to someone who is not actually present and listens also to an imaginary speech, supposed to be reply from the person so addressed.'

[9] *Tol.* III. 1.56.

[10] *Kali.* 60.

[11] *Ibid.*, 61.

[12] *Ibid.*, 64.

objection to *kilatti*'s compliment[13]. When *tōli* speaks on behalf of *kilavan* with a view to making *kilatti* accept his demands, the compliments she pays to *kilavan* are immediately refuted by *kilavi*. This is quite in keeping with her character, especially, her bashful nature. Also, she is not one who is easily placated[14]. When *tōli* objects to the encomium of *kilatti* he does so with a view to bringing the lovers together in marriage. She could object to *kilatti*'s encomium, for, she has already heard *kilatti* extolling the virtues of *kilavan* discreetly. She knows the mind of *kilatti* only too well.

Besides dialogue, monologue is also employed by *Tol.* personae. It is a unilateral speech act which may or may not involve the audience. In *akam,* monologue almost defines *kaikkilait tiṇai. Kaikkiḷaik kilavan* takes pleasure in his amorous monologue. His audience is a young girl who does not respond[15] very much. In *puram, pāṭāṇ,* and *kāñci* personae use this form of speech. If *pāṭāṇ* monologues such as eulogy, blessing, and prayer are happy ones, *kāñci* laments are plaintive in character.

Although *tiṇai* poetry may be considered dramatic, it may not be identified with certain western species of monologues such as dramatic monologue[16], and interior monologue[17]. In the dramatic monologue of the kind perfected by Browning the addresser-persona finds himself in a critical moment. This is not necessarily true of the addresser-personae of *tiṇai* poetry. Again in dramatic monologue the reader comes to know of the presence of other personae only through the speaker. But in *tiṇai* poetry such is not the case, for, the reader knows the cast already. Yet another difference between both kinds of

[13] *Ibid.*, 42; the word for compliment is *uyarmoḷik kiḷavi, Tol.* III.5.44.
[14] *Kali.* 70.
[15] *Tol.* III.1.53.
[16] Periyakaruppaṉ identifies both *tiṇai* mologue and dramatic monologue in his *Caṅka Ilakkiya Oppīṭu : Ilakkiya Vakaikaḷ* (Maturai : Cōlai Nūlakam, 1979), p.24.
[17] Ca. Vē. Cuppiramaṇiyaṉ identifies both *tiṇai* monologue and interior monologue in his *Kampaṉ Ilakkiya Uttikaḷ* (Ceṉṉai: Meyyammaip Patippakam, 1982), p.54.

monologue is with regard to the character of the personae. In dramatic monologue it is the addresser's viewpoint that will shape character, whereas in *tiṇai* poetry, the nature of a persona is pre-defined[18].

Tiṇai monolouge should be differentiated from another kind of monologue known as interior monologue employed originally in western literature, especially, in the genre called stream of consciousness fiction. Interior monologue seeks to depict the multitudionous thoughts and feelings, often incoherent and inconsistent, which pass through the mind of the persona[19]. Such a technique will not be in step with the basic principles of *tiṇai* poetry.

Four kinds of monologue are employed by *Tol.* personae. They are: (a) *neñcoṭu ucātal*[20], (b) *ciṟaippuṟam*[21], (c) *muṉṉilaip puṟamoḻi*[22] and (d) *pāl kiḷavi*[23]. Each may be described briefly.

Neñcoṭu ucātal

Neñcoṭu ucātal means 'urging one's heart'. *Kiḷatti* resorts to this mode of speech when she desires to unite with her lover. When she is distressed she urges her heart to perk up by some strategy or the other. In a *Kuṟ.* poem (11) a *kiḷatti* resolves to go to the country of her beloved. She asks her heart to rise up and go with her. Here *kiḷatti* is alone on stage and expresses her thoughts and feelings. From her

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[18] For characteristics of dramatic monologue, Vai. Caccitāṉantaṉ, *Mēlai Ilakkiyac Collakarāti* (Madras : Macmillan, 1983), pp.70-71.

[19] A sample of it may be cited here : '... Mister Knowell. Teach your grandmother how to milk ducks. Pisser Burke was telling me in the hotel the wife used to be in rivers of tears sometimes. Mrs. O'Dowd crying her eyes out with her eight inches of fat all over her. Couldn't loosen her farting strings but old cod's eye was waltzing around her showing her how to do it...' James Joyce, *Ulysses* (New York: Vintage Books, 1961), p.315.

[20] *Ibid.*, 11.5.9:1

[21] *Ibid.*, 4.38.

[22] *Ibid.*, 26.

[23] *Ibid.*, 5.2:12

words, the audience learn about her state of mind, and heart, her feelings and motives.

Neñcoṭu ucātal is akin to the soliloquy of western literature. While in western literature soliloquy contributed to the development of the persona type called villain[24], in Tamil tradition it has evolved into several genres such as *neñcoṭu pulattal*[25] (expostulation with oneself) and *neñcu viṭu tūtu*[26] (poem in which the heart is personified as a messenger).

Ciṟaippuṟam

Ciṟaippuṟam, which derives from *ciṟai* (the compound wall around a house) and *puṟam* (outside the enclosing wall), is a kind of speech situation in which the listener stands outside the enclosing wall. By extension, it refers to a kind of monologue. While *kiḻatti* and *tōḻi* converse *kiḻavaṉ* stands by unnoticed but overhears. Interestingly, *kiḻatti*'s or *tōḻi*'s words are directed at him.

Tr. rules that when harsh things are communicated *ciṟaippuṟam* has to be adopted[27]. To urge *kiḻavan* to marry immediately[28] or to suggest elopement[29] this speech technique is used.

Muṉṉilaip puṟamoḻi

Muṉṉilaip puṟamoḻi is a kind of address wherein the speaker talks to an addressee who is in front of him as if he were talking to a third person. It is a form of speech (*moḻi*) which excludes (*puṟamākku*) the second person listener (*muṉṉilai*).

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[24] *ADLT.*, p.637.
[25] *Kuṟal* 1291-1300; *Tirukkōvaiyār* 24:343; *Tiruvaruṭpā*, v. 19.
[26] *Kuṟal* 1200; this is a minor genre (*prapantam*) which was later adopted by the religious tradition also (as many other generes were). One of the fourteen doctrinal treatises of Saiva Siddhanta is rendered in this genre.
[27] *Tol.* III.4.38.
[28] *Naṟ.* 4; *Kuṟ.* 47; *Aka.* 20.
[29] *Naṟ.* 12.

It is ruled that the intermediaries could use this mode of speech especially when they patch up quarrels, for, it enables them to couch bitter truths in sugar coats and to be objective[30].

Pāl kiḷavi[31]

Tr. speaks of another mode of monologue called *pāl kiḷavi* in *PorI* (2 : 12) in which the speaker addresses not his own self but those things that are not usually attributed speech and action. Birds and beasts that are not attributed speech; and time and space that are not attributed action are the addressees in this speech context.

Sometimes this mode is identified with *oru pāl kiḷavi*[32], a phrase which occurs in *PorI* (26 : 1) wherein Tr. speaks of conventions of forms of address. He says that it is conventional to ascribe mode(s) of address apt in the case of one persona to another also. Here *pāl* denotes persona as it does in the key phrases, *oṉṟu pāl, vēṟu pāl* and *iru pāl,* which mean 'one persona', 'another persona' and 'two personae' respectively[33]. So it need not be used in this context.

Having outlined the various kinds of speech act in *Tol.* it may be helpful to highlight some important conventions regarding speech. They are: (a) *aṟattoṭu niṟṟal*[34], (b) *uḷḷuṟai*[35] and (c) forms of address.

Aṟattoṭu niṟṟal

PorI[36] explains *aṟattoṭu niṟṟal* as the revealing of the love affair of *kiḷatti* (undisclosed yet) to her parents by successive steps. When *kiḷatti* discloses the matter to *tōḻi,* the latter, knowing the mind of *kiḷatti,* reveals it to *cevili* (nurse), who, in turn, conveys it to *naṟṟāy*

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[30] *Tol.* III.4.26.
[31] *Tol.* III.5.2.
[32] Ira. Mōkaṉ, 'Neñcoṭu kiḷattal', *P2*, pp.225-226.
[33] *Tol.* III.3.2.
[34] *Tol.* III.5.11.
[35] *Ibid.*, 1.51; 5.46.
[36] *Ibid.*, 5.11,12.

(mother to *kiḻatti*). *Naṟṟāy* communicates it to the elder brother who finally informs the father.

There are seven ways that may be adopted by *tōḻi* to reveal *kiḻatti's* love. They are: (a) speaking of him as easy of approach, (b) praising him, (c) speaking of the passion of *kiḻavaṉ/kiḻatti*, (d) deliberating with *velaṉ* or others, (e) pointing out the need to give the girl in marriage, (f) stating reasons as to why he deserves her, and (g) stating facts.

Uḷḷuṟai

The term *uḷḷuṟai* literally means, 'that which resides within'. It is a kind of suggestive technique which employs the phenomena of a given region in order to convey striking meaning[37]. It is of the following five kinds — *uṭaṉuṟai, uvamam, cuṭṭu, nakai* and *ciṟappu*[38]. Each will be sketchily described in order[39].

Uṭaṉuṟai

Uṭaṉuṟai means analogical juxtaposition. It occurs whenever two or more events are placed side-by-side so that the reader may compare or contrast them. The speaker merely places a regional detail alongside some important information concerning the central personae. It is up to the reader to understand the inner meaning by relating these two significantly. For example, the speaker of the thirty-seventh poem of *Kur.* observes that "one may see the tusker strip the bark of the *ya* tree and feed the she elephant on the way *kiḻavaṉ* has travelled. These animals have great love for each other". This is the regional detail. She adds, "he has great love and he may show his love". This is the information about *kiḻavaṉ*. Now, by

[37] *Tol.* III.1.50

[38] *Ibid.*, 5.46.

[39] Descriptions of *uvamam, nakai* and *ciṟappu* closely follow Sōm.'s 'Uḷḷuṟaikaḷ', *Tolkāppiyar Poruṭpaṭalap Putturai: Meyppāṭṭiyal* (Maturai: Nāvalar Puttaka Nilaiyam, 1975), pp.90-104.

putting these ideas together the reader understands that such a sight will certainly remind *kiḻavaṉ* of his duties to his wife, namely, returning home at the appointed time, and showing her that he loves her.

Uvamam

Uvamam, as a kind of *uḷḷuṟai,* is a technique whereby the speaker states only the vehicle or *uvamam* and not the tenor or *poruḷ* of the comparison[40]. The latter is implied. For instance, the speaker (confidante) in the sixteenth opus of *Aiṅk.* observes that the eyes of the girl are like gold. The anemic nature (tenor) of the eyes (vehicle), and the colour (tenor) of gold (vehicle) are compared by merely stating the vehicles[41].

Cuṭṭu[42]

Cuṭṭu is deixis or pointing out. Pointing at something, *cuṭṭu* suggests a hidden meaning. For example, a lover points at the fact that people drink water not with a view to providing sweetness to water but to quench their own thirst. By pointing at this fact, he hints to his beloved that he may rightly embrace her[43].

Nakai

Nakai is the technique of couching humour and/or satire in words of praise or dispraise with a view to correcting. Auvaiyār's address which forms the ninety-fifth poem of *Puṟ.* seems to praise Toṇṭaimāṉ, but in fact, satirizes him.

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[40] The terms 'tenor' and vehicle' were coined by I.A. Richards, *ADLT*, p.687.

[41] Other examples of *uvamam* are *Ciṟu.*, 146-149; 164-167; *Mul.* 93-97.

[42] This technique is also known as *piṟitu moḻital aṇi,* or *nuvalā nuvaṟci aṇi* or *uvamap pōli,* Rā. Ciṉivācaṉ, *Caṅka Ilakkiyattil Uvamaikaḷ* (Ceṉṉai: Aṇiyakam, 1973), pp.42-43.

[43] *Kali.* 62:1-11; other examples are : *Naṟ.* 226.1-3; *Puṟ.* 204:5-9; *Naṟ.* 183:1-5.

Ciṟappu

Ciṟappu is reproach that couches praise. A good instance is Kapilar's song[44] celebrating his patron Pāri wherein he appears to say that poets seem to praise Pāri as if he were the only one who sustained this earth while there was also the rain that did much the same. So saying, he only eulogizes Pāri.

Tol. personae will have to observe some conventions regarding *uḷḷuṟai.* These may be briefly sketched.

Kiḻatti compares only in terms of things familiar to *kiḻavaṉ,* and herself[45]. The 'vehicles' of comparison she uses are drawn from her own region or from regions known to her and *kiḻavaṉ.* Pērā. would hold that *kiḻatti*'s *uḷḷuṟai* confines to the coastal and the riverine regions[46].

Similarly, *tōḻi*'s 'vehicles' of comparison are also drawn from her own region[47]. But *kiḻavaṉ* does not confine himself to any particular region when he uses suggestive language. He speaks with confidence (*uraṉ*) from wider knowledge about the ways of the world. Other personae also need not limit themselves to certain regions[48].

Iṟaicci

Uḷḷuṟai is closely tied up with the convention known as *iṟaicci* ('that which resides'[49]); it refers to such ideas as love that are resident in the phenomena of the region. The term is also used to denote the phenomenon itself. Bird or animal behaviour is *iṟaicci* inasmuch as it kindles love, and strengthens human relationships, especially, love. This convention is associated with *akam,* and not with *puṟam.*

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[44] *Puṟ.* 107.
[45] *Tol.* III. 7.26.
[46] *Tol.* III.7.31. Pērā. comm.
[47] *Ibid.,* 27; see also 33.
[48] *Ibid.,* 28, 29, 32.
[49] *UKCNV,* p.47.

Although *uḷḷuṟai* and *iṟaicci* are closely related, they are distinguishable. If *iṟaicci* is predominantly employed to speak of the love life of personae, *uḷḷuṟai* is not strictly limited to love alone.

Forms of address[50]

The forms of address employed by *Tol.* personae may be discussed under two heads: kinship terms (*muṟaippeyar*[51]), and pronominal terms.

Kinship terms

Four kinship terms are used by *Tol.* personae : *ellā, aṉṉāy, eṉṉai* and *entai. Ellā* which literally means 'the bright one' is used as a vocative to address someone intimate. Sōmasu. observes that *kiḻavaṉ, kiḻatti, tōḻi* and *pāṅkaṉ* are entitled to address each other in this fashion[52]. Cognates are *ēlā, eluvā* (masculine vocative), and *eluvi* (feminine vocative)[53]. *Aṉṉāy* means 'oh mother' or 'oh elder sister'. Both *kiḻatti* and *tōḻi* address each other *aṉṉāy;* and *tōḻi* may call *cevili, aṉṉāy*[54]. It is a respectful address used in both *akam* and *puṟam*[55]. *Tōḻi* and *kiḻatti* address *kiḻavaṉ, eṉṉai*[56] ('my lord'). In *puṟam* also the chieftain is referred to by this term[57]. *Tōḻi* addresses *kiḻatti*'s father *entai*[58] (*em,* our + *tantai,* father).

Pronominal deixis

Both *kiḻatti* and confidante address *kiḻavaṉ nī* (you) and *nīr* (you), singular and plural forms of second person. They also refer to him as

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[50] Bharata discusses addressorial conventions (*camput*) in the 19th chapter of his *Natya Sastra.*

[51] *Tol.* II.5.20. Cēṉāvaraiyar. comm.

[52] *Kali.* 107:1. comm.

[53] *Tol.* III.5.24; Nacc. comm.

[54] *Aink.* 205; 208; 210; 212; 220.

[55] *Tol.* III. 5.50. Iḷam. comm.

[56] *Ibid.,* Nacc. comm.

[57] *Puṟ.* 85:1-262: 5; 280:1; 308:7.

[58] *Kali.* 61:27.

avan̲ (he), *avar* (he), singular and plural forms of third person[59]. This is termed 'pronominal diversity'[60].

Muttuccan̲mukan̲ points out, after an analysis of pronominal reference in *Kur̲.* with regard to *kil̲avan̲*, that *kil̲atti* does not refer to anyone other than *kil̲avan̲* in high class plural form (*uyar tiṇai*). She refers to her parents and siblings in high class (*uyar tiṇai*) singular form. He also maintains that *kil̲atti* uses the plural ending form of third person pronoun when she addresses *kil̲avan̲, nāṭar, nāṭṭar, ūrar,* and so on. But when *tōl̲i* refers to him she uses only the singular ending forms such as *nāṭan̲, pulampan̲,* and so on[61].

In *pur̲am* while addressing the king, the singular form of 'high class' is commonly used. Tr. refers to the king as *ir̲aivan̲*[62], *vēntan̲*[63], *akattōn̲*[64], *pur̲attōn̲*[65] which have third person 'high class' singular ending, namely, *an̲*. Sometimes the neuter singular *vēntu*[66] is also used.

Having discussed speech as an aspect of the conduct of persona, it may be proper to go on to dwell on another aspect, namely, posture.

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59 Muttuccan̲mukan̲, *Tamil̲ Ilakkiyakkōṭpāṭukaḷ* (Maturai : Cir̲i. Nāraṇammāḷ Patippakam, 1984), p.270.

60 Ci. Kan̲akacapāpati, 'Kāmattuppālil Kūr̲r̲ukaḷum Mūviṭap Peyarkaḷum', *Vaiyai*, vol. 5 (Maturai : Maturai Kāmarācar Palkalaik Kal̲akam, 1980), p.102.

61 Muttuccan̲mukan̲ states that the convention of the plural ending *–ar* (as in *avar, nāṭṭar*) that marks respect is not indigenous, *op. cit.*, p.276.

62 *Tol.* II. 2.14:14.

63 *Ibid.*, 5:12; 6:2; 12:2; 14:3,10.

64 *Ibid.*, 10:4; 11:15.

65 *Ibid.*, 10:5; 11:6.

66 *Ibid.*, 2.2: 1; 5:3, 8.

CHAPTER 11

POSTURING (*NILAIYAL*)

In the *tiṇai* universe (even as in real life) the speech acts are accompanied by specific postures (or attitudes) concretising the functions, namely, union, staying, parting, sulking, and pining. Of the many possible meanings of the term *nilai*, the one significant in the present context is 'posture'[1]. Its cognate *nilaiyal* is posturing. Note that *nilai* is used in the above sense in such words as *arunilai*[2], and *koṟṟavai nilai*[3]. *Arunilai* is a lying posture in which the body does not touch the ground but poised just above it when pierced by arrows and spears. This posture is used in *tumpait tiṇai*. It may be adopted not only in the arena but also in a body of water where one poises oneself just above the floor of a body of water without being submerged in it[4]. *Koṟṟavai nilai* is the posture adopted while impersonating the goddess *koṟṟavai*. Whoever impersonates her wears the skin of the elephant, and of the tiger, holds a trident in hand adorned by bangles, wears the anklets both sexes wear and stands upon the head of an *acuraṉ*[5].

According to *Cilap.* there are four basic postures— standing, moving, sitting, and lying—which are the sources of all gestures (*avinayak kaḷam*[6]). Another dramaturgic tradition posits six basic postures. While the fourfold posture tradition appears as part of the text of *Cilap.*, the latter sixfold posture concept figures only in the commentary of Aṭiyārk[7]. So it may be surmised that the fourfold posture tradition antedates the latter.

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[1] *TL*, vol. 4, p.2279; *NI*, p.263.
[2] *Tol.* III.2.13:3.
[3] *Ibid.*, 4:2
[4] *Pari.* 21:42-43.
[5] 12:60-74.
[6] 14:152.
[7] 3:12; *Pañcamarapu*, 147.

The concept of *nilai* has also been widely applied in painting[8] wherein the terms *virutti* and *irukkai* substitute *nilai*. From the four basic postures many new ones are evolved. The sitting posture, for example, is said to have two kinds — moving and motionless. *Yāṉai* (elephant), *tēr* (chariot), *puravi* (horse) and *pūṉai* (cat) are moving postures. Examples of motionless postures are lotus, swastik and so on.

In *Tol.* several dances such as *muṉ tērk kuravai*[9], *piṉ tērk kuravai*[10], *veṟi āṭal*[11], *vaḷḷi*[12], *kaḷal nilai*[13], *amalai*[14], and *tuṭi nilai*[15] are mentioned. Iḷam. explains *muṉ tērk kuravai* as the dance before the chariot of the chieftain who has defeated chariot armies, and *piṉ tērk kuravai* as the dance behind his chariot. *Veṟi āṭṭu* is an ecstatic dance, in both *akam* and *puṟam*, of the possessed priest called *vēlaṉ*. *Vaḷḷi* is a masked dance of hill women. Nacc. explains *kaḷal nilai* as a dance in honour of a victorious warrior, and *amalai* also as one of victorious warriors but of those who have gathered round a chieftain slain with his elephant. *Tuṭi nilai* is yet another dance of triumphant warriors[16].

Dances form part of the life of *Tol.* personae both in *akam* and *puṟam*. *Kuravai* , *tuṇaṅkai*, and *veṟi āṭṭu* in *akam*[17], and *muṉ tērk kuravai, piṉ tērk kuravai, vaḷḷi, kaḷal nilai, tuṭi nilai, amalai* and *veṟi āṭṭu* in *puṟam* are significant. These dances provide opportunities for lovers to meet. For example, a poem speaks of a *kiḷatti* asking her lover to communicate to her secretly by playing upon his *āmpal* flute

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[8] *Peruṅkatai*, I.35; 44-48; *Cilap.* 8:25-28. Aṭiyārk. comm.
[9] *Tol.* III.2.17:5.
[10] *Ibid.*, 18.
[11] *Ibid.*, 5:2.
[12] *Ibid.*, 6.
[13] *Ibid.*, 7.
[14] *Ibid.*, 14:11.
[15] *Ibid.*, 4:1.
[16] Cāṉ Ācirvātam, *op. cit.*, p.140.
[17] Cāṉ Ācirvātam, *op. cit.*, pp.17-20; in this section the present writer has drawn considerably from Ācirvātam's book.

while they dance *kuravai*[18]. Lovers eagerly look forward to a *tuṇaṅkai* dance in which both boys and girls take part. A *kiḻavaṉ* succeeds in having this dance with his beloved by disguising himself as a woman[19]. But in the case of another who returns home with his dress torn in a vigorous *tuṇaṅkai*, his *kiḻatti* sulks over it accusing him of enjoying the company of other women[20]. Yet another dance which played an important part in the life of the lovers was *veṟi āṭṭu*. Unlike *tuṇaṅkai*, *veṟi āṭṭu* was, in fact, dreaded by women, for, it gave away their secret passion they had hitherto guarded carefully[21].

The dances have their characteristic postures. For example, *kuravai* employs *ceṉṉilai*, and *kaṟkaṭakam*[22]. *Ceṉṉilai*[23] is an erect posture, and *kaṟkaṭakam* is a hand pose in which 'the fingers are interlocked with the hands turned inwards or outwards'[24]. In *tuṇaṅkai* both the arms are bent and beaten against the sides while the feet are entangled[25]. The postures of *veṟi āṭṭu* mentioned by Aṭiyārk.[26] are: loosely thrown arms, teeth-biting lips, twitching eyebrows, shaking frame, reddened face, and proud demeanour.

Besides *nilai* there appear two important posture words in *PA*: *karaṇam*[27] and *viṉaiyam*[28]. *Karaṇam* denotes what is done by hand[29], especially, hand pose or gesture. Tr. speaks of it in the context of marriage as a type of hand gesture symbolising union and, by

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[18] *Kali.* 108:161-63.
[19] *Naṟ.* 50:2-3.
[20] *Kali.* 73:16-17.
[21] *Tol.* III.4.27.
[22] *Cilap.* 17:17th verse.
[23] *Aka.*353:6.
[24] Ananda Coomaraswamy and Gopala Kristnayya Duggirala, *The Mirror of Gesture* (New Delhi: Munshiram Manoharlal Publishers, 1977), p.39.
[25] *Cilap.* 5.70. Aṭiyārk. comm.
[26] *Ibid.*, 3.13.
[27] *Tol.* III.4.1-4.
[28] *Ibid.*, 6.19.
[29] *TL*, vol. 2.p. 741; Nā. Tēvanēyaṉ, *Vērccol Kaṭṭuraikaḷ* (Ceṉṉai: Tirunelvēli, Maturai, Kōyamuttur: TSS, 1973), p.128.

extension, marriage itself. Tamil iconographic representation of marriage will show this gesture[30]. According to Iḷam. *viṉai* also means *karaṇam*[31]. The twenty-four situations spoken of in *Meyp*[32], he observes, have to do with *kaṟpu* each having its own appropriate *karaṇam* (or *viṉai*)[33]. These situations are the causes of *uripporuḷ* in *akam*[34]. When the persona is shown as lifeless or as completely fatigued the hand gesture has to be avoided[35].

The term *viṉaiyam*[36] which also means hand gesture/pose (*kaikkuṟippu*) is a cognate of *viṉai* (*viṉai + am — viṉaiyam; am*, a nominal suffix). Actors are also called *viṉaiñar* (those who perform hand gestures)[37].

In *Meyp*[38] Tr. speaks of certain postures of the female lover peculiar to situations of love. They are: (a) loosening the hair done up, (b) unfastening the ear ring as if fastening, (c) fondling ornaments such as bracelet or bangle, (d) composing clothing, (e) smoothing dress on buttocks, (f) fastening ornament, (g) feigning strength, and (h) raising hands to embrace him.

To say that a persona assumes a posture is to say that the persona in question holds his/her body (*mey*) in a certain manner. When the body is borne properly the persona should also express the emotion appropriate to that posture. Only then does the posture become expressive.

In *Tol.* both the emotion[39], and the act of emoting are referred to by the term *meyppāṭu*. There are eight such *meyppāṭukaḷ*[40]: laughter,

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[30] For example, the represntation of giving Miṉāṭci in marriage to Cokkanātar found in Miṉāṭci Ammaṉ temple, Maturai, shows this *karaṇam*.
[31] *PA*(1), p.383.
[32] Verses 13-18.
[33] *PA*(1), p.383.
[34] *AUV*, p.184.
[35] *Tol.* III.6.19
[36] *Pañcamarapu*, II, p. 178.
[37] *TL*, vol. 6, p.3738.
[38] Verses 14,15.
[39] Akin to what Clive Bell called 'aesthetic emotion' in his *Art* (1913). See Melvin Rader, ed., *A Modern Book of Aesthetics* (Holt, Rinehart & Winston, 1979),p.288. Compare T.S.Eliot's idea of 'significant emotion' or 'the emotion in art' in his 'Tradition And The Individual Talent' (last para).
[40] *Tol.* III.6.3

sorrow, pity, wonder, fear, pride, anger, and happiness. Four causes of each *meyppāṭu*[41] are:

laughter : mocking, childishness, ignorance and credulousness;

sorrow : grief born of humiliation, loss, debility, and want;

pity : senility, disease, pain, and weakness;

wonder : novelty, greatness, smallness, and fabrication;

fear : supernatural being, wild animal, robber, and king;

pride : knowledge, fearlessness, fame, and giving;

anger : mutilation, suffering of one's kin, beating, and killing;

happiness : wealth, pleasure of the senses, union, and play.

Another technical term used by Tr. to denote emoting is *meynniṟuttal*[42] (*mey*, body + *niṟuttal*, fixing; *meynniṟuttal*, fixing on the body, 'fixing' the fleeting emotions on the body). There are dramatic conventions (*nāṭṭiya marapu*[43]), fit to be regarded as a system of gesture language, which govern emoting. The actors (*kūttar*) are thoroughly conversant with these conventions. Among these the mask is an important one in theatre skillfully employed by the actors, especially, by *porunar*. Both the central and the non-central personae should be familiar with these conventions so that they may express the emotion appropriate to any given specific situation.

If *kūṟṟu* and *nilaiyal* are the generic functions that constitute *tiṇai*, there are also specific functions the personae perform in given situations. Until these specific functions are performed, *tiṇai* remains an abstract notion, and not a concrete reality. So it will be necessary to see what these specific functions are, and how they are concretised

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[41] *Ibid.*, 4-11.

[42] *Ibid.*, 4.27:2; 6.23:1; 9.112:3, *Mat.* 604; *Aka.* 14:16; *Kuṟ.* 316:1; *Peruṅkatai, Uñcai. Naṟumatai* 45-46.

[43] *Ibid.*, 5.51:6.

in terms of *kūṟṟu* and *nilaiyal*. The next chapter deals with these specific functions known as *uripporuḷ*.

CHAPTER 12

SPECIFIC FUNCTION

As the principle of *uripporuḷ* is closely related to that of *tiṇai* any discussion of *tiṇai* will have to centre on *uripporuḷ*.

The definitional verse of *tiṇai* which was discussed earlier merely states what *tiṇai* is in a broad manner. It says, in short, that *tiṇai* constitutes two functions, namely, speech and attitude. It does not say anything about what sort of speech or attitude should go with each *tiṇai*. Unless that is known, one *tiṇai* may not be distinguishable from another at all. For differentiation, the principle of *uripporuḷ* is necessary.

The speech and acts of *kaikkiḷai* and *peruntiṇai* are suggested in the verses which define them. The verse on *kaikkiḷai*[1] speaks of the conduct of a boy who seeks to get the attention of a very young girl, and consummate his love for her. The verse on *peruntiṇai*[2] gives adequate hints on the kind of thing that will be said and done by those moved by extreme passion.

How about the other *tiṇai*-s? What will be said and done by personae in *tiṇai*-s such as *mullai, kuṟiñci, pālai, marutam* and *neytal?* To answer this question the idea of *uripporuḷ* will be necessary.

According to *Tol.* five human acts, namely, union, separation, staying, pining, sulking, and the causes of these are said to be *uripporuḷ* of *tiṇai*. It is necessary to see which *uripporuḷ* will go with which *tiṇai*. Though Tr. does not say this explicitly, it is possible to infer this from three things. Firstly, the meaning of the three words, namely, *kuṟiñci, pālai,* and *neytal,* help determine their *uripporuḷ* counterpart easily. *Kuṟiñci* means 'union' (from *kuṟuku,* to unite), *pālai,* 'separation' (from *pāl,* division, that which is separated), and

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[1] *Tol.* III.1.53

[2] *Ibid.*, 54.

neytal, 'melting' or 'pining' (from *ney,* that which is melted). Secondly, the tradition of associating a *uripporuḷ* with a *tiṇai* — union with *kuṟiñci,* staying with *mullai,* separation with *pālai,* sulking with *marutam,* and pining with *neytal* — has been almost contemporaneous with *Tol.* It is this tradition that is followed in *caṅkam* poems too. Thirdly, *Tol.* rules that *uripporuḷ* of one *tiṇai* will not be regarded as *uripporuḷ* of another. This rule suggests that *tiṇai* is associated with a particular *uripporuḷ.*

Of the several actions that constitute a given *tiṇai,* the primary one may be called *uripporuḷ.* This primary act may not be understood apart from the other secondary acts that precede and succeed it. For example, the *uripporuḷ* of the *tiṇai kuṟiñci,* namely, *union* is the primary act made possible by such secondary acts as the first meeting of lovers, second meeting at the same place, seeking the confidante's counsel, and meeting with the help of the confidante.

Now each primary function will be dealt with in terms of its two aspects, namely, speech and posture.

Union (*puṇartal*)

Union is placed first in order, for, it is the ultimate function to which all the other functions lead.

Veṭci warrior takes away the cattle of the enemy *(vēṟṟup pulak kaḷavu*[3]*)* even as *kiḷavaṉ* takes away *kiḷatti* from an alien context, not his own.

When the warrior sets out to capture the cattle he goes in a big group with clamour and pomp[4]. Similarly, when the hero comes to meet the heroine he has a noisome pack of hounds[5], and a contingent of

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[3] *Tol.* III.2.2.
[4] *IA,* 2. comm; cf. *Tol.* III.2.3:1.
[5] *Kuṟi.* 128-132.

comrades[6] with him. When he drives a chariot the bells tied to it raise a loud din[7].

If *veṭci* warriors seek the help of spies[8], *kiḻavaṉ* takes the help of his confidant, and *kiḻatti*'s confidante[9].

Even as *veṭci* warriors resist opposition while they drive their booty homeward[10], *kiḻavaṉ* combats not only enemies, and wild animals[11] but also the relatives of *kiḻatti* who defy him in the middle of his journey[12].

The warrior not only takes away the cattle but also takes care to protect them[13] even as the hero guards his beloved when he takes her away[14]. If *veṭci* warriors capture cattle upon the command of the chieftain[15], the youth meets the girl, and steals her heart by divine decree[16].

If the victorious capture of *veṭci* is reported by onlookers[17], the chaste and gallant elopement of the lovers reaches the ears of their parents through the onlookers[18].

When the captured cattle are brought home they are gifted ceremoniously to deserving persons[19]. The occasion is celebrated with song, dance and drink[20].This finds its parallel in *akam*. When *kiḻatti* is

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[6] *IA*, verse 2, Nakkīrar. comm.
[7] *Aka.* 400.
[8] *Tol.* III.2.3.
[9] Technically referred to as *pāṅkoṭu taḻāl*, *Tol.* III.8.178.
[10] *Tol.* III.2.3:5-6.
[11] *Aiṅk.* 382; 388; 390.
[12] *Pari.* II.47-48.
[13] *Tol.* III.2.2.
[14] *Kuṟi.* 131-174; *Naṟ.* 2:7-8.
[15] *Tol.* III.2.2.
[16] *Ibid.*, 3.2:2.
[17] *Tol.* III.2.3:6.
[18] *Ibid.*, 1.43; *Aiṅk.* 387; 383; 386; 381; *Kali.* 9.
[19] *Tol.* III.2.3:7.
[20] *Ibid.*

brought to the home of *kiḻavaṉ* she is ceremoniously separated from her parents by removing her *cilampu* (anklet[21]) and given ritually to *kiḻavaṉ*[22]. Ecstatic celebration ensues.

Speech in union

The speech situations during union included *kiḻavaṉ's* speech after first meeting; prior to second meeting; to himself after union; beseeching the confidante; on getting the help of the confidante; to himself after night tryst; and to himself after unsuccessful tryst to union.

Kiḻatti speaks when she fears the dangers that lurk in the way of *kiḻavaṉ* when he comes to meet her at night, and also after night tryst.

The confidante speaks regarding trysts for union; elopement, and marriage which will unite the lovers.

The chief posture associated with union is embrace, and some of the significant synonyms are *muyakkam*[23], *puṇarcci*[24], *poruntutal*[25], *pullutal*[26], *kūṭṭam*[27], *taḻuvu*[28], *cērtal*[29], *iyaypu*[30], *tōytal*[31], *tuṉṉutal*[32], *aṭaital*[33], *uṟutal*[34], and *vaḷaytal*[35]. *Kiḻatti* embraces the broad shoulders[36], and the broad bosom of *kiḻavaṉ*[37].

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21 *Naṟ.* 279; *Aiṅk.* 399; *Aka.* 367; 385.
22 *Tol.* III.4.1.
23 *Aka.* 332:14; 328:1; 218:16; *Aiṅk.* 220:4; 235:3; *Kuṟ.* 5.
24 *Tol.* III.3.21:17; 24:3,11,16,22,24, 42; 4.1, 2; 5; 2,34, 35; 6.23:2; 24:3; 8.178:1,2; *Aka.* 352.
25 *Aka.* 328.5.
26 *Tol.* III.3.11:16; 4.10:1; 5:34.
27 *Ibid.*, 3:1; 29:1; cf. 11:3; 45:35.
28 *Ibid.*, 3.11:2; 4.10L 7; 32:1; 8:178:2.
29 *Aka.* 218.8.
30 *Ibid.*, 328.7; 12:4.
31 *Ibid.*, 9:23; cf. *Aiṅk.* 63:4.
32 *Aka.* 258:4 cf. *Aiṅk.* 63:4.
33 *Aka.* 58:9.
34 *Ibid.*, 28:14.
35 *Ibid.*, 328:6.
36 *Ibid.*, 218:8.
37 *Ibid.*, 220:3.

Separation (*pirivu*)

Separation should refer to the actual event of *kiḻavaṉ's* departure rather than to the state of *kiḻatti* thereafter. He may depart on account of education, envoy, war[38], wealth[39], and the latter wife[40].

Two kinds of separation occur in *akam* — one during summer, and another during late dew season[41]. In *puṟam* he departs on account of his vocation leaving behind near and dear ones, and also the pleasures of a settled life.

At the time of separation *kiḻatti* expresses herself in a controlled manner. She does not state her disapproval explicitly. Like a new mud pot, that seeps when filled with water, her feelings overflow her body which she uses effectively to convey her feelings. A poet skilled in singing *pālai* compositions, named Pālaipāṭiya Peruṅkaṭuṅkō likens this state of the lady to a painting which arrestingly captures a situation. The painting not only freezes a dynamic event but also orchestrates all the components of that event into a balanced whole.

In emotional states such as anger or distress, usually one loses control over oneself. The brows, lips, hands and feet begin to act involuntarily. But the woman achieves a composure[42] unknown in any other *tiṇai*. In spite of gestures that show sorrow due to his separation there prevails a poise which makes her a supreme artist, and a paragon of finesse and virtue.

Before *kiḻavaṉ* opens his mind to *kiḻatti*, he shows great courtesy to her[43], and, sharp as she is, she immediately infers that he intends to leave her. To show her disapproval she resists his courtesy and sweet

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[38] *Tol.* III.1.27.
[39] *Ibid.*, 35.
[40] *Ibid.*, 4.46.
[41] *Ibid.*, 1.13. Sōm. comm.
[42] *Aka.* 5:20.
[43] Aka 5:1; *Naṟ.* 84:1-12; 148:1-3; *Kali.* 4:22-23; 24; 4-5. Such unusual courtesy is called *putuvatu pāräṭṭutal*.' See *Kali.* 24. Sōmasu. comm. p.91.

words with a 'settled face' (*amariya mukam*[44]). When he expresses his desire to take leave of her, she does not respond in the usual manner, nor does she bring her confidante to speak to him. One should go it alone (*tamiyaḷ*[45]). Her gait, unlike the usual soft one, is forced and firm enough to leave foot prints[46]. She attempts an artificial smile (*vāyal muṟuvaḷ*[47]), and tries to hide away her tearful eyes[48], and the hot deep sigh[49].

However, before and after the actual event of separation *kiḻatti* may be found in other states, such as pining. In which case, those gestures and postures will express states other than separation.

As for verbal expression, *kiḻavaṉ* speaks when he tells himself that he should delay the journey he is contemplating. He also speaks when he sees the hazards on his way.

Kiḻatti addresses *tōḻi* who consoles her when *kiḻavaṉ* is about to leave home. She may also speak to *tōḻi* when the latter informs *kiḻatti* of *kiḻavaṉ*'s plans to leave. She may express either her unwillingness or willingness when she finds *kiḻavaṉ* preparing to go. Sometimes she may ask *kiḻavaṉ* to take her with him.

Tōḻi speaks when she shares with *kiḻatti kiḻavaṉ*'s plans to leave or when she consoles *kiḻatti* who is agitated by *kiḻavaṉ*'s intentions to leave. She may also persuade *kiḻavaṉ* not to leave. At times, when she succeeds in stalling *kiḻavaṉ*, she may address *kiḻatti*.

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[44] *amarttu*, to affect greatness, *TL*, vol. I, p.102; *Kuṟ*. 312:7; *Naṟ*. 122:9; *Puṟ*. 339:12.
[45] *Aka*. 5:2.
[46] *Ibid*., 5:3; Mu Varatarācaṉ, *Ōvac Ccyti* (Ceṉṉai: Pāri Nilaiyam 1979), pp.140-142.
[47] *Aka*. 5:4-5; *Cilap*. 16:80.
[48] *Aka*. 5:21.
[49] *Ibid*., 5:23-24.

Staying (*iruttal*)

Staying may be of two kinds — expectant staying, and contented staying. Wife awaiting the return of the husband, and *kilavan* awaiting at the 'war camp' the attack of the opponent are types of expectant staying. Contented staying involves the parents and their dear son staying together at home, and enjoying familial fellowship; husband enjoying the food and flowers offered to him by his beloved wife. In *puram,* such things as victory, feats and titles bring contentment to *vāñcik kilavan.*

The commonly employed postures are sitting (*iruttal*), and lying down (*kitattal*).

Some of the characterisitc speech situations pertaining to *iruttal* are the following: *kilavan's* address to the scrub jungle; to *kilatti* when they see the lovely jungle; to the charioteer after the successful combat; to the jasmine flower after the combat; to himself after the combat, and at the 'war camp'; *kilavan's* blessing the rain after successful combat. In all these the present or prospective peaceful domestic life is the burden.

On her part, *kilatti* claims that she will endure the absence of *kilavan.* When the confidante asks her how she has managed to stay alone, *kilatti* speaks. She also addresses the bard when she enjoys the happy company of *kilavan* and her son.

Cevili speaks of *iruttal* when she has just visited the happy home that *kilatti* has been making.

Pining (*irankal*)

Irankal refers to the pathos that arises due to the loss of beauty (which is also a kind of strength known as *matan*[50]) of *kilatti* when

[50] *Nar.*94:1

kiḻavaṉ leaves home in *akam,* and due to the crushing of the prowess (*maintu*[51]) of the opponent in *puṟam*.

The state of those that perform the specific function, namely, *iraṅkal* has been described in a verse in *Meyl*[52]. Such a person(a) is sleepless, distressed by loneliness, broken-hearted and harsh to companions; he or she hallucinates, withdraws from pleasures, considers the present state of sorrow, withstands extreme hunger, pales, eats less, emaciates, dreams of having union with lover, mistakes truth for falsehood, doubts, rebukes harshly, compares everything with the beloved, derives pleasure from likening, and likes to listen to others praising one's lover.

Kiḻatti expresses her impatience due to delay in marriage, or due to the absence of *kiḻavaṉ*. She may speak when she is inconsolable or at the advent of the season which leaves her pining. She may address birds, beasts, and other phenomena when she is reduced to sorrow. The c nfidante speaks when *kiḻatti* becomes impatient, and consoles the la when she pines.

Sulkin *ital*)

Sulking means stalling union by means of putting up a barrier of one kind or the other. If in *puṟam* the barrier is an ostensive fortress which thwarts *pōr* or match (*poru* - match, to combine, *pōr*(n) match, combination), in *akam,* it is *kiḻatti*'s fanciful notion that *kiḻavaṉ* goes after other women.

Anger, though feigned, rules the *marutam kiḻatti.* She expresses it by chiding him[53], not allowing him to embrace her[54], teasing him[55], and

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[51] *Tol.* III.2.11
[52] *Ibid.*, 6.22
[53] *Tol.* III.4.6:29; *Pari.* 7:74
[54] *Ibid.*, 9.18:5:35
[55] *Ibid.*, 6:30

making herself scarce[56].Her gestures,then, are: biting of lips[57], raising of eyebrows[58], twisting of fingers[59], sobbing[60], speaking angry[61], mocking words[62] and destroying her garlands[63].From such anger[64] the hero understands how depressed and lonely she had been. The man, on his part, implores by falling at her feet[65].

Kiḻavaṉ speaks during tiff and *kiḻatti* while chiding *kiḻavaṉ;* while speaking of *parattai,* and also when she is being placated. She may also address the intermediaries.

The confidante also addresses the intermediaries and speaks of *kiḻavaṉ*'s contact with *parattai.Parattai* may also speak when she gives in in her tiff with *kiḻavaṉ.*

Kaikkiḷai

The functions[66] that go with *kaikkiḷai* are : (1) suffering unmitigated affliction due to unconsummated love for a young girl; (2) exaggerating good and bad things about himself and her, and (3) speaking to her without getting any reply from her, and delighting in it.

Some of the characterisitc postures here are *puṟanilai* and *piṉṉilai.* The former means standing in the backyard of another's house with

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[56] *Ibid.*, 13.
[57] *Aka.* 176:25.
[58] *Ibid.*, 306:11-12; *Pari.*7:70
[59] *Aka.* 176:24
[60] *Ibid.*, 176:22
[61] *Tol.* III.4:17
[62] *Aka.* 306:11; *Tol.* III. 4.6:30.
[63] *Aka.* 306:13; *Pari.* 7:72.
[64] *Aka.* 176:21-26. Sōmasu. comm; *Cilap.* 3:13. Aṭiyārk. comm.; *Taṇṭi Alaṅkāram* 70, quotation, *NI* 247; *Pari.* 7:70-76; *Matu.* 680-681; V.T.Manickam, *op. cit.*, p.22.
[65] *Tol.* III.4.6:29; *Pari.* 7:74; *Aka.* 306:10-15.
[66] *Tol.* III.1.53.

a view to seeking his/her favour[67] and the latter refers to the posture assumed while seeking redress[68].

Peruntiṉai

The primary specific functions that pertain to *peruntiṉai* are : (1) mounting of the imitation horse, (2) excessive passion, (3) excessive passion that is inconsolable, and (4) the daring act out of excessive passion.

When *kiḻavaṉ* rides the imitation horse he may address his companions, the elders of the village, and the onlookers. The onlookers may also report the incidents.

Kiḻatti may tell her confidante that *kiḻavaṉ*'s first love is not herself but wealth. She may also declare her excessive passion publicly.

A characterisitc attitude is that of riding the imitation horse.

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[67] *TL*, vol. 5, p.2807; *Tol.* III.8.153:2; 154:1; *Kuṟ.* 298:8; *Naṟ.* 30:11; *Aka.* 32:20; *neṭumpuṟanilai*, *Aka.* 58:14; 220:11

[68] *Tol.* III.4.26

CONCLUSION

The present study has analysed the concept of persona in *Tol.* using four major criteria — terminology, setting, nature, and function.

There are adequate technical terms to see persona as a systemic construct. These terms facilitate speaking of persona at both the generic and specific levels. Generic terminology comprise *tiṇai nilaip peyar, tiṇaippeyar, iṭam, pāl, viṟṟu* and *paṭimai* which have a significant place in the discourse. *Tnp* has been distinguished from regional names (*nilap peyar)* with the help of internal evidence.

Tr.'s classification of personae as *kiḻavar* and *cuṟṟam* forms the framework for discussion of specific terminology with the former being the central personae, and the latter the non-central personae.

The setting of *Tol.* stage is binary constituting both the spatio-termporal axis (*mutal*) and the naturo-cultural axis (*karu*). Moreover, it is no adjunct but an essential aspect of the drama these personae enact.

The nature of persona has been outlined with the help of such categories as quality, artistry, structure, name and physiognomy. Qualities of the representative male and female personae mentioned by Tr. point to ideal personae. Moreover, Tr. also says how both match in ten aspects. As for artistry, the musical skill of the central pesonae has been established with evidences. With regard to the structure of the cosmos of persona, it has been shown how the personae of *Tol.* are not randomly grouped but purposefully organised into *kiḻavar* and *cuṟṟam* . Speaking of the names of *Tol.* personae, there are two kinds — aptronyms, and proper names — which are ahistorical and typical in nature. The last category, namely, physiognomy foregrounds the body of the personae which they celebrate by making themselves up, and using it skillfully to express emotions.

The function of *Tol.* personae has been dealt with generically and specifically. The generic function is identified as *tiṇai,* and the specific function as *uripporuḷ.*

Tiṇai or conduct is a dyad comprising two dimensions — the Inner and the Outer. Each of the seven *tiṇai*-s has its own Inner and Outer aspects. Both have to be seen together to get a clear, and comprehensive picture of a particular *tiṇai.* Tr.'s definition of *tiṇai* occurs in a verse in *AI.* He holds that it constitutes two elements, namely, speech and posture. In other words, a persona's conduct may be generally understood from what he/she says, and postures.

Various kinds of speech are described. All these will subsume under the two broad universal classes - monologue and dialogue. Be it dialogue or monologue, speech in early Tamil drama has always been subtle and etiquette-oriented.

While the personae act they assume some posture or the other known as *nilai.* Although it is not elaborately dealt with by Tr., it occurs in such posture words as *aru nilai and koṟṟavai nilai.* Moreover, it is systematically employed in dances like *kuravai* and *tuṇaṅkai.*

The specific action in a *tiṇai* is called *uripporuḷ* performed chiefly by the central personae. Each *tiṇai* has its specific function which may be understood in terms of speech and posture.

Though this study has identified the key words connected with the idea of persona in *Tol.* and analysed them at some length within a framework constructed for the purpose, a detailed analysis has not been attempted here, for, the object of this work is not a micro-level examination of the principles that constitute the framework, but the building of an adequate scheme to explore persona at the macro-level.

In-depth analyses of each of the criteria will require data from textual and non-textual sources (like archaelogical, inscriptional and sculptural ones) and also from existing performance traditions. Until such time when all these data are processed and a comprehensive theory arrived at, early Tamil drama will continue to be the road not taken by the Tamils.

APPENDIX I
A GLOSSARY OF *TIṆAINILAIPPEYAR* IN *TOLKĀPPIYAM*

1. *aiyar* — preceptor; III.4.4:2;4.5: 29; *ai* – greatness; *aiyar* – the great ones.

2. *akattōṉ* — the besieged; he who is within; III.2.10: 4; 11: 5; *akam* – inside

3. *aḻipaṭai taṭṭōr* — those warriors wounded while shielding themselves from destructive weapons; III.2.7:12.

4. *amaraṉ* — foes; III.2.21; 4.5: 29; *ammu* – to close in, *amar* – close combat; *amar* – *amarar*, close combatants.

5. *aṇaṅku* — a supernatural being; III.6.8; *aṇaṅku* – to distress; *aṇaṅku* – that which distresses by virtue of its beauty.

6. *aṉṉai* — mother; III.5.50: 1; *aṉṉu* – to come close; *aṉṉai* — one with whom one is intimate.

7. *antaṇar* — the gracious ones; III.4.5:15; 8.71; *am* + *taṇ* + *ar* – *antaṇar*, *am* – beautiful, *taṇ* – cool; *antaṇar*, those marked by beautiful coolness.

8. *aracar* — kings, III.2.16: 2; 9.72: 4;73:1; *ara* – red; red symbolizes virtue, justice; *aracar* are the ones who uphold virtue.

9. *aṟivar* — wise men; III.4.13; 52:3; 8.182:2; 189: 1; *aṟi* – to know

10.	*aṭiyōr*	slaves; III.1.25: 1; *aṭi*—low, *aṭiyōr* – the low/humble ones.
11.	*āṭu*	human male; III.3.7; 5.42: 2; *āḷ* + *tu* – *āṭu* : *āḷumai* – rulability.
12.	*avaṉ*	that persona; III.8.183: 4; *a* – deixis of remoteness.
13.	*ayal*	neighbours, III.8.183:1; *a*, there, not near + *y*, euphonic particle + *al*, not – *ayal* that which is not far; the near ones.
14.	*āyar*	shepherds; III.1.23: 1; *ā* + *y* + *ar*, *ā* — cattle; *y* – euphonic particle, *ar* – plural suffix; *āyar* – tenders of cattle.
15.	*cāṉṟōr*	warriors, nobles; III.2.17: 15; 4.5: 15; *cāl* – fulness; *cāṉṟōr* – the complete (perfect) people.
16.	*celvaṉ*	lord; III.4.33: 3; *celvam* – wealth.
17.	*celvōr*	the passers by; III.2.19: 23; *cel* – to go.
18.	*cemmal*	hero, warrior, great person; III.4.5: 52; 9.74: 2; *cem(mai)*, goodness; *cem+m* + *al* – *cemmal* – the good one.
19.	*cēriyōr*	those of the street; III.8.183:1; *cēr* – to gather + *i*, nominal suffix – *cēri*, a compact settlement.
20.	*cevili*	nurse, III.3.25: 13; 34:2; 35; 48; 4.12: 3; 7.33: 1; 8.168: 1; 181: 1; *cev*, right + v+*iyal*, to move + *i*, a feminine suffix – *cevviyali*, one who guides rightly — *cevili*.

21.	*cēyōṉ*	lord of *kuṟiñci*, III.1.5:2; *cē* – red; *cēy* – redness; *cēy* + *ōṉ*, a masculine suffix – *cēyōṉ*, the red man, name of lord of *kuṟiñci*.
22.	*ceyyā marapu*	non-agentive personae; III.5.2:7.
23.	*collā marapu*	personae muta; III.5.2:6.
24.	*cūtar*	vocal musicians who stand around and sing; III.2.30: 2; *cūḻtal* – deliberating from many angles; *cūḻtar* – *cūtar*, those that relate the deeds of a royal family after careful deliberation.
25.	*cuṟṟam*	attendants; III.2.14:12; 19:5; 19; 4.11:3; 51:3; *cuṟṟu*, to surround + *am*, a neuter suffix – *cuṟṟam* – those that surround.
26.	*eṉṉai*	my lord; my elder brother; III.5.50:1; (see *aiyar*).
27.	*ēṉōr*	others, III.1.30: 1; 34:2; 2.16: 3; 23: 2; *ēṉai* – other.
28.	*ērōr*	ploughmen; III.2.17:3; *ē*, lofty; *ēr*, agriculture, being the loftiest or the greatest of all occupations + *ōr*, high class plural suffix – *ērōr*
29.	*etirntōr*	opponents; III.2.14:9; *etir* – oppose.
30.	*ēval marapiṉ ēṉōr*	other traditional servants; III.1.26:1; *ēvu*, to command.
31.	*ēval marapu*	traditional servants; III.1.26:1.
32.	*iḷaiyōr* (*iḷaiyar*)	young attendants; III.4.29:5; 52:2;

iḷa, tender; *iḷaiyōr,* attendants to hero who are younger to him.

33. *illōr* — people in the house; III.4.10:2; *il,* enclosed space (cf. *maṉai,* house that lasts long; *vīṭu,* being withdrawn from the public).

34. *imaiyōr* — gods; III.5.52: 1; *imai,* eyebrows; *imaiyōr,* those that never wink.

35. *iṟai* (*iṟaivaṉ*) — king; III.6.8:1; (2.14:14); *iṟu,* stay; *iṟaivaṉ,* one whose law and being prevail everywhere.

36. *kaḻintōr* — the dead, the old; III.2.19:2; *kaḻi,* to pass away.

37. *kaḷvar* — thieves; III.6.8:1; *kaḷ* – to thieve, take away without being seen; *kaḷ* + *v* + *ar* – *kaḷvar*

38. *kāmakkiḻatti* — latter wife to *kiḻavaṉ,* III.4.5: 49; 6:18; *kāmakkiḻattiyar* (pl). 4.6: 36; 10:14; *kāmam* – fulness in passion.

39. *kāmakkiḻatti makavu* — son of *kāmakkiḻatti,* III.4.6: 18.

40. *kāmakkiḻavaṉ* — lord full of love; III.3.23: 4.

41. *kaṇavaṉ* — husband; III.2.19: 12, 22.24,30; *kaṇu,* to join; *kaṇu* + *a* + *v* + *aṉ* – *kaṇavaṉ.*

42. *kaṇṭōr* — those who saw; III.1.39 : 6; 42 : 4; 43 : 9; 5: 52 : 3; 8.182 : 2; 185 : 2.

43. *kātalaṉ* — male lover; III.2.19 : 29; III.2.19 : 29; *katu,* to grip; *katu - kātu, kātu + al + aṉ - kātalaṉ,*he who holds on (to his beloved).

44. *kātali* — female lover; III.2.19 : 28; see *kātalaṉ.*

45. *kaṭavuḷ* — god; II. 2.23 : 1; 27 : 3; 4.5 :9 *kaṭa* - to cross; *kaṭa + uḷ* - inside — *kaṭavuḷ,* one who is transcendent and immanent.

46. *kēḷir* — relatives; III. 4.5 : 56; cf. *kēḷ* - kindred; *kēḷ + mai - kēṇmai,* friendship, relationship

47. *kēṭkuna* — those living beings which hear; III. 8. 192:5.

48. *kēṭpōr* (*kēṭkunar*) — listeners; III.8.1 : 6 (188 :2).

49. *kiḻatti* (*kiḻavi, kiḻavōḷ*) — heroine; III.3.2 :3;28:2; 4.1 :2; 5 : 32, 49; 6 : 18, 36; 14:2; 32:2; 39;2; 51 : 3; 5.8 : 3; 8.181 : 2; 184:1; 185:1; 186 : 1; 187 : 1; 190 : 2; *kiḻa,* specially pertaining to; *kiḻa + aṭṭu + i — kiḻatti* (3.23: 5;33: 3; 4.18 : 1; 40.1; 5 : 1; 5.7:2; 13 : 2; 6 : 2; 7.26 1; [3.17 : 15; 4.6 : 43; : 1; 9.4, 19; 11: 4; 20 : 2; 5.38 : 1; 7.31 : 1])

50. *kiḻavaṉ* (*kiḻavōṉ*) — hero; III.3.2;3; 23:4;24:7, 14;28:1; 48:2; 4.1 :2; 6 :5,9,12, 15,29;9:8, 27;14:2;2; 39:1;43:1;51 :3;5.41:1; 8.181:2; 184:1; 185:1; 186:1; 187:1; 45:2; 51 :3;4.5 :59; 6:3; 7:4; 9:21; 11:5;15:2; 19:2; 23:1; 24:1; 31:4;36; 2;40:2; 5.8:3; 15:5; 31;1; 38:2; 7.28:; 32;1) (*kiḻavar* pl.), 1.23:2).

51. *kiḻōr* — the low; III.4 :3:2

52.	*koḷḷār*	foes; III.2.10:1; *koḷ,* to take
53.	*kōmāṉ*	king; III.2.10: 5; *kō,* lofty, *makaṉ - māṉ*
54.	*koṟṟavai*	goddess of victory; III.2.4:2; *kol -* to kill; *kol + tu + avvai -* mother who kills (the wicked).
55.	*koṭaikku uri marapiṉōr*	those of the bride's family; III.4.1:3.
56.	*koṭār*	those who do not give; III.2.29:1
57.	*koṭuppōr*	the givers, donors, patrons; III.2..29:1
58.	*kūttar*	actors; III.2.30:3;4.9:25;27:5;52:3. (*kūttaṉ* III.8.182:1) *kū -* to cry out, to call out; *kuttu - kūttu,* calling out, that in which words are cried out. .
59.	*makaṭu*	human female; III.1.37:1; 38;1;4.6:5;;29:1; *maku -* beauty, nobility; *maku + aḷ - makaḷ, makaḷ + ṭu - makaṭu.*
60.	*makkaḷ*	people; III.1.57:1; 4.5:55; 6:23; 51:2; 8.201:1; 9.23:2;32:1;33:1;62:1; *maku,* beauty, nobility; *maku + k + aḷ — makkaḷ.*
61.	*maṉaikkiḻatti*	lady of the house; (wife); III.4:32:2; see *kiḻatti, illōr*
62.	*maṉaivi (maṉaiyōḷ)*	wife; III.2.19:10,13; 4.0:7; 24:1; 25:1,2; 31:2; 5.29:6; 31:1(4.5:49; 10:4,11; 8.188:1); *maṉai + vi — maṉaivi;* see *illōr*

63.	*maṉaiyōr*	people of the house; III.3.41:2; see *illōr.*
64.	*māṇār*	enemies; III.2.30:11; *mā,* great; *māṇ,* great + *a* - negative particle + *ār* - collective high class suffix — *māṇār* the ungreat.
65.	*maṉṉar*	petty kings; III.1.32; *maṉ,* to endure.
66.	*māntar*	human beings; III.6.27:1; 8.109 :3;171 :1; 9.81:1; *mantu* - *mantai* - group; *māntar* , the gregarious ones.
67.	*maṟaiyōr*	those who have to do with the hidden (reality), those who have seen the hidden (reality); *maṟai,* secret; III.3.1:4;8.178:4.
68.	*māyapparattai*	*parattai* with false and deceiful nature; III.4.6:33; *māyai* - delusion. See *parattai.*
69.	*māynta makaṉ*	the dead son; III.2.19:19; *māy* - to cease.
70.	*māyōṉ*	lord of *mullai*; III.1.5:1.
71.	*mēlōr*	the great; III.1.31; 2.111:9; 4.3:1; *mēl,* above.
72.	*mikkōṉ*	a superior man; III.3.2:4; *miku* - to exceed.
73.	*muṉaivaṉ*	pioneer; III.9.96 :2; *muṉai* - to persevere.
74.	*muṉaiñar*	army chiefs; III.2.2:1.

75. *muṉṉōr*	the ancients; III.2.22:3; *muṉ*, early.
76. *mutalvaṉ*	he who is skilled and mature; III.3:49:2;9.108; *mutu*, ripe.
77. *nallōḷ*	virtuous wife; III.2.19:30.
78. *nālvar*	the four classes of people; III.1.31:1;5.5:1;6:2;28:1.
79. *nalyāḻt tuṇaimaiyōr*	those aided by the great *yāḻ*; III.3.1:5.
80. *naṟṟāy*	one's own mother; III.1.39:7; 8.184:2; *nal*, good; + *tāy*, mother — *naṟṟāy*.
81. *neṭuntakai*	person of great worth; III.9.74:2; *neṭu*, from *nīḷ*, long; *takkōṉ*, from *taku*, approprite.
82. *nōṉār*	foes; III.2.14:2; *noṉāmai*, unenduring.
83. *nōy maruṅku aṟinar*	diagnosticians; III.8.13:2; *nō*, pain; *nōy*, that which gives pain.
84. *oḷintōr*	the others (the young, the living) III.2.19.2
85. *ollār*	foes; III.2.17:10,13; *ollu*, to agree.
86. *oṟṟu*	spies; III.2.3:3; *o*, unity, contact
87. *pākaṉ*	charioteer; III.1.44:20; (*pākar*, pl.), III.4.5:48); *pāku*, side; *pāku* - *pakkam*, one beside, and drives the chariot.
88. *pāl*	person in grammar; III.3.3; 1,2; 5.5:1; *pāl*, portion, category; fr.

paku, to separate.

89. *pāṅkaṉ* — confidant; III.3.13; 4.41; 52:1; 8.181:1; *paku* - *pāṅku*, quality, nature.

90. *pāṇaṉ* — musician; III.4.52;2;8.182:1; (*pāṇar*, pl.). III.2.30:3; 4.9:25;28:2); *paṇ*, that which is made by virtue of the eight musical activities such as *eṭuttal* (ascent), *paṭuttal* (descent) and so on, and ordering of the musical intervals.

91. *parattai* — female acquaintance other than wife; III.144:22; 3.21:35; 4.6:33; 46:3; 5.28:1; 8.182:1; 190:1; (*parattaiyar* pl.), 5.39:1); fr. *para* - to extend.

92. *pārppāṉ* — seer; III.4.52:1;8.181:1; 182:3; (2.16:1); (*pārppār*, pl.), 4.26:5;8.189:2); *pār*, to see, to look after.

93. *paṭai* — army; III.2.5:19,20; 7:1,12; 14:6,7,16; 9.72:1; 77:2; 82:1; *paṭu*, to lie - *paṭai*, that which brings someone/something down.

94. *paṭimai* — likeness or symbol; III.1.30:1; *Tol.* Preface.15; *paṭi*, sink down; *paṭi*, resemblance; *paṭi-paṭimai-paṭimaiyōr.*

95. *pāṭiṉi* (*pāṭṭi*) — a female vocal musician or songstress; III.4.52:2; *pāṭu*, to sing; *pāṭu* + *iṉ* + *i* - *pāṭiṉi*; *pā*, wide-ranging musical composition.

96. *peṇ* (*peṇ pāl*, *peṇmai*) — female;III.4.34;(5.14:2) (3.18:2); (*peṇṭir* (pl.),4.5 :36,55); *peḷ*, to desire; *peṇ*, the desirable one.

97. *periyavar* (*periyōr*) — leaders, great men; III.2.17:10; (4.9:16); *per*, big.

98. *pēy* — ghost; III.2.19:6,10; *pē* - imitative of fear.

99. *piḻaittōr* — those who have erred; III.2.17:20;*piḻ*, oppress or press and make irregular; *piḻ-piḻi*; + *ai* - *pilai*, error, (cf. *kuṟai*, from *kuṟu*, short; *kuṟai*, defect; *tavaṟu*, from *tavu*, omit).

100. *piṉṉōr* — the allies of king; III.1.32:1; *piṉ*, behind.

101. *porunar* — impersonator or masquerader; III.2. 16:6; 30:3; *poru*, to resemble; *poru* + *n*+*aṉ* - *porunaṉ*.

102. *puṟattōṉ* — the beseiger; III.2.10: 5; 11:6; *puṟam*, outside

103. *puṟattōr* — matrons and other women who run errands at the war camp; III.4.35.

104. *putalvaṉ* — son; III.2.19: 32; 4.5 : 27; 6:32; 9:12; 31:3 *putu* - new; *putalvaṉ* a new (male) arrival to the family.

105. *putalvar* — sons; III.4.10: 3.

106. *putuvōr* — new full-bodied female acquaintances of *ki̱lavaṉ;* III.4.6: 11; *putu,* new.

107. *talaivar* — leader; III.2.14: 5; *tal,* height; *tal* + *ai* - *talai,* organ at the heighest part of a body (*talam,* lofty place; *tallākuḷam,* pond in the highest place).

108. *tamar* — relatives; III.1.44: 1, 3; 3.21 : 26; 6.22 : 7; 8.179: 1; *tam,* their; *tam* + *ar* - *tamar,* their relatives.

109. *taṉimakaḷ* — heroine who bemourns the loss of her lover with whom she had set out; III.2.19: 25.

110. *taṉṉai* — elder brother or elder sister; III.3.47; 8.183:2; see *aiyar.*

111. *tantai* — father; III.3.47; 8.183: 2 (*tantaiyar* (pl.) 4.6: 23); *tā* - to give; *tā* - *tātai, tantai.*

112. *tāy* — mother; III.1.39: 7; 42 : 5; 43: 7; 2.19: 33; 3.24: 37, 42; 26: 1; 34: 2; 48; 4.10: 7; 32:1; 33:2; 52: 1; 5.4; (*tāyar* (pl.), 1.40: 2; 4.6 : 32; from *tā* to give; See *naṟṟāy.*

113. *teyvam* — deity; III.1.20: 1; 39: 2; 50: 1; 3.25: 7; 4.9 : 4; 6.24 : 1; 8.106: 1; *tēy,* light; *tey* + *am* - *teyyam; tey* + *v* + *am* - *teyvam,* the bright one.

114. *tērōr*	a class of minstrels who ride chariots (or accompany them) and with drum-accompaniment sing the praises of the cultivators at the threshing floor or of the warriors on the battlefield; III.2.17: 4(2).
115. *tēvar*	deities; III.8.133: 2; *tevvu*, enmity; *tevu + ar* - gods, being enemies of the wicked, and of evil.
116. *tiṇai nilaip peyar*	persona in a *tiṇai* who occupies a given role; III.1.22 : 2; 24: 2; *tiṇai*, firmness, firm conduct; *nilai*, stability, posture; *peyar*, a symbol which individuates one from a group.
117. *tiṇaip peyar*	masculine, feminine and collective high class beings; III.1.23 : 1.
118. *tōḻi*	confidante; III.39: 6; 42: 10; 3.11 : 13(2), 18; 17 : 11; 21 : 12, 22; 22 : 3; 24 : 46; 25 : 7, 8; 31:1; 35: 1; 4.5 : 8, 44; 6: 38; 8 : 1; 9.32; 16 : 2; 52 : 1; 5.11 : 2; 41 : 1; 43 : 2; 7.27 : 1; 33 : 1; 8. 178 : 2; 181 : 1; *toḻu*, to collect; *toḻu* - *tōḻ* - *toḻamai*, companionship; *tōḻ* - *tōḻi*.
119. *tōṟṟōr*	the defeated; III. 2. 7: 10; *tolai*, to destroy.
120. *tūtuvar*	messengers; III.3.29 : 2; *tūvu*, to send, to cause to go.

121. *ūrtip pākar* — charioteer; III. 4.5 : 48; *ūr*, move from place to place.

122. *uṭaṉṟōr* — enemies; III.2.10: 6; *uṭaṟu*, to attack furiously.

123. *uyarntōr* — the great ones; III.1.28 : 1; 33 : 1; 36 : 1; 3.27 : 2; 4.30 : 1; 5.21 : 1; 9.94 : 1; from *u*, above.

124. *vāḷōr* — swordsmen; III.2.14 : 11.

125. *vaṉ pukaḻ mūvar* — the three kings of renown; III.8.75: 3.

126. *varuṇaṉ* — lord of *neytal*; III.1.5: 4; *varuṇam*, colour.

127. *vayavar* — valiant men or commanders; III.2.5: 6; *val* - power; *val + am* - *valam* - *vayam* - *vayavar*.

128. *vāyil* — intermediaries or intermediary; III.3. 11 : 9, 10; 21: 10,11; 4.5 : 25; 6 : 42; 8 : 1; 10: 10; (*vāyilkaḷ* (pl.), 11: 6; 24 : 2; 52: 4); 26 : 1; 31: 3; 37: 1; 5.28: 1; 8.190: 1; 191; (*vāyilōr* : 4.5 : 57); *vāy*, place; *vāyil*, connecting passage.

129. *vāyil kāvalar* — gatekeepers; III.2.29 : 3-4.

130. *vēlaṉ* — priest; III.2.5 : 1; *vel*,- to conquer; *vel* - *vēl*, a spear; *vēlaṉ*, one with spear.

131. *vēḷāṉ māntar* — agriculturist; III.9.81: 1; *veḷ*, white, colourless; *veḷḷam*, colourless liquid; *veḷḷāḷar* - *vēḷāḷar*; *veḷ (ḷam)* + *āḷ* + *ar* - *veḷḷāḷar*, those that control and exploit water.

132.	*venṟōr*	the victors; III.2.7: 10.
133.	*vēntaṉ (vēntu)*	corwned king; III.1.5: 3; 29: 2; 2.5 : 12; 6 : 2(2); 10: 2; 12 : 2; 14 : 3, 10(2); 19 : 14; (1.34 : 1; 2.2 : 1; 5:3, 8; 4.48: 9.82:1); (*vēntar* (pl.), 2.14 : 12); *vēy,* to cover; *vēy - vēyntōṉ - vēntaṉ,* the crowned.
134.	*vēṭṭuvar*	hunters; III.1.23; *vēḷ,* to desire; *vēḷ + tu - vēṭṭu; vēṭṭu + v + aṉ - vēṭṭuvaṉ,* one who lures game.
135.	*vilaṅku*	animal(s); III.8.192: 2; *vil,* that which lies across; *vilaṅku,* that which lies parallel to the ground (unlike man who walks erect.).
136.	*viṉaivalar*	artisans; III.1.25:1; *viṉai,* act which involves the surmounting of obstacles, and, usually causes an effect; (cf. *toḻil,* a collective / group activity; *paṇi,* a task; *ceyal,* composition, skilful building up, making).
137.	*viṟali*	denseuse; III.2.30: 3; 8.182: 1; (*viṟaliyar* (pl.), 4.9: 25; 52:3), *viṟal,* skill.
138.	*viṟṟu*	division, persona; III.5.24 : 2; 8.190 : 1; *viṟu,* division (akin to *pāl* in *Tol.*); by extension, a persona over against another.
139.	*viruntu*	guest(s); III.3.17: 7; 4.5 : 54; 11 : 3; (*viruntiṉar* (pl.), 4,52 : 2), *viruntu,* novelty.
140.	*yāḻōr*	instrumentalists (musicians); III.3.16: 1; (cf. *nalyālttuṇaimaiyōr; yā,* to bind, to compose; *yāḻ,* composition; *yāḻōr,* composers.

APPENDIX - II

EQUIVALENTS OF *KIḺAVAṈ / KIḺATTI* IN POST-*TOLKĀPPIYAM* WRITINGS ON *AKAM*

Equivalents	Century	Author	Work
kiḷatti, 21,47 *kiḷavōṉ*, 3,5,21,30,31,33,43, 45, 47, 53 *kiḷavaṉ*, 12,25,50, 51, *kiḷavi*, 6, 13, 46 *kiḷavōḷ*, 8, 10	7	Iṟaiyaṉār	*Kaḷaviyal Eṉṟa Iṟaiyaṉār Akapporuḷ*
talaimakaḷ, p.99 *talaivi*, p.92 & 99 *talaivaṉ*, p.120 *talaimakkaḷ*, p.118, p.119	11	Puttamittiraṉār	*Vīracōḻiyam.* Ed. Ka. Ra. Kōvintarāca Mutaliyār. Commentary by Peruntēvaṉār. Madras : TSS, 1970.
talaimakkaḷ, p.21, 30 *talaimakaḷ*, p.13 *talaimakaṉ*, p. 31 *talaivaṉ*, p.209 *talaivi*, p.209	11	Iḷampūraṇar	*Tolkāppiyam : Poruḷ Atikāram,* Madras : TSS, 1982.
talaivaṉ, 64, 116 *talaivi*, 48, 53, 88, 111, 116	12	Nāṟkavirāca Nampi	*Akapporuḷ Viḷakkam*

talaivi, 47 *iṟaivaṉ*, 27 *uravōṉ*, 32	13	--	*Kaḷaviyal Kārikai*
talaivaṉ, p.398 *talaivi*, p.398 *talaimakaṉ*, p.396, 22 *talaimakaḷ*, p.22	13	Pērāciriyar	*Tolkāppiyam : Poruḷ Atikāram* (6-9 chapters) Madras: TSS, 1975
talaivaṉ, p.16 *talaivi*, p.16, 53 *urripporuṭkuriya talaimakkaḷ*, p.48 *talaiviyar*,p.49 *talaimakkaḷ*, p.48	15	Nacciṉārkkiṉiyar	*Tolkāppiyam : Poruḷ Atikāram* (1-5 chapters) Madras : TSS, 1976.
talaivi, 416 : 1, 421 : 1, 456:1 *talaivaṉ*, 484: 3, 498: 1	17	Vaittiyanāta Tēcikar	*Ilakkaṇa Viḷakkam*
celvar, 175	18	Vīramāmuṉivar	*Toṉṉūl Viḷakkam*
celvar, 801	19	Muttuvīriya Upāttiyāyar	*Muttu Vīriyam*
talaivi, 4.2.40 *iṟaivaṉ*, 4.2.18 *iṟaivi*, 4.1.16 *iṟai*, 4.1.16 *aṇṇal*, 4.2.40	19	Cuvāmi Kavirācar	*Cuvāminātam*

talaivaṉ, III.3.49 *talaivi*, III.3.42	19	Taṇṭapāṇi Cuvāmikaḷ	*Aṟuvakai Ilakkaṇam*
talaimakaṉ, p.65 *talaimakaḷ*, p.65 *talaivaṉ*, p.65 *talaivi*, p.65 *akattiṇaik kiḷavit talaimakkaḷ*, p.69 *talaimakkaḷ*, p.69	20	Somasundara Bharatiyar	*Poruṭ Paṭalap Putturai : Akattiṇai Iyal.* Maturai : Nāvalar Puttaka Nilaiyam, 1982.

APPENDIX - III

THE HERO OF TOLKĀPPIYAR, ARISTOTLE, BHARATA AND CŪRIYANĀRAYAṆA CĀCTRIYĀR

Tolkāppiyam	*Poetics*	*Nāṭya Sāstra*	*Nāṭakaviyal*	
kiḻavaṉ	'men in action'*	*nāyaka*	*talaivaṉ*	Term
Those of excellent character (*tiṇai nilaip peyar*)	(a) Those above our level of goodness; (b) those beneath it; (c) those just as we are	general classification of persons (a) good' (*uttama*) (b) bad (*adhama*) (c) middling (*madyama*)		kinds
7 kinds (a) *kaikkiḷai - pāṭāṉ kiḻavaṉ* (b) *mullai - vañcik kiḻavaṉ* (c) *kuṟiñci - veṭcik kiḻavaṉ* (d) *pālai - vākaik kiḻavaṉ* (e) *marutam - uḻiñaik kiḻavaṉ* (f) *neytal - tumpaik kiḻavaṉ* (g) *peruntiṇai - kāñcik kiḻavaṉ*		specific classification (a) self-controlled and exalted (*dhīrodātta*) (b) self-controlled and calm (*dhīraprasanta*) (c) self-controlled and light hearted (*dhīralalita*) (d) self-controlled and haughty (*dhīroddhata*)	(a) *tīrōtāttaṉ* (b) *tīra cāntaṉ* (c) *tīrōttataṉ* (d) *tīralalitaṉ*	

APPENDIX - III (contd...)

Tolkāppiyam	*Poetics*	*Nātya Sāstra*	*Nāṭakaviyal*	
good (nobility, resolve)	good but flawed	good or bad or both good and bad	*Oḷiyum malarcciyum uyakkamil iṉimaiyum* *Nilaitta kuṇaṉum nīṇṭa uṟutiyum* *Māṉam uṭaimaiyum vāymoḷi nayamum* *Mētaka uṭaimaiyum miḷirmalap paṇpivai* *Ōṅki viḷakkunar uṟṟa talaivar* (verse 85)	Nature

* Butcher's trans.

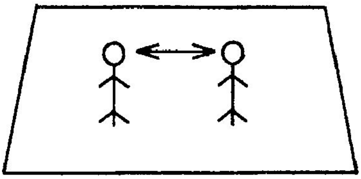
APPENDIX - IV THE HEROINE OF TOLKĀPPIYAR, ARISTOTLE, BHARATA AND CŪRIYANĀRAYANA CĀCTIRIYĀR

Tolkāppiyam	*Poetics*	*Natya Sastra*	*Nāṭakaviyal*	
kiḷatti (*kiḷavi, kiḷavōḷ*)	(no special word)	*nāyikā*	*talaivi*	Term
Those of excellent character (*tiṇaip nilaip peyar*)	(no special mention as in the case of hero)	general classification (a) good (*uttama*) (b) bad (*adhama*) and (c) middling (*madyama*)		kinds
7 kinds (a) *kaikkiḷaik kiḷatti* (b) *mullaik kiḷatti* (c) *kuṟiñcik kiḷatti* (d) *pālaik kiḷatti* (e) *marutak kiḷatti* (f) *neytal kiḷatti* (g) *peruntiṇaik kiḷatti*		specific classification (a) self-controlled (dhīra) (b) light-hearted (*lalita*) (c) exalted (*udātta*) (d) modest (*nibhrita*)	(a) *cukuṇai* (b) *cāntai* (c) *arakki* (d) *kāmiṉi*	
good (fear, modesty, naivete) (self-restraint, constancy in fidelity, rightness, always saying the right, discrimination and unfathomableness)	(no special mention as in the case of hero)	good or bad or both good and bad	beauty, youthfulness and twenty-eight other traits (verse 102)	Nature

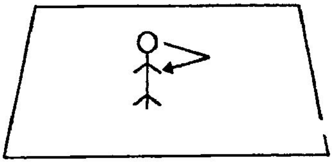
APPENDIX V

Kūṟṟu in Tolkāppiyam

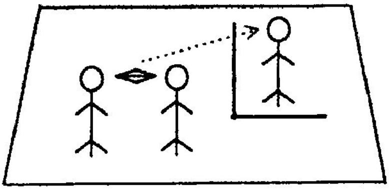
uraiyāṭal



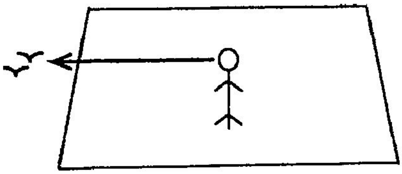
neñcoṭu ucāṭal



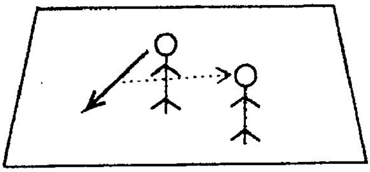
ciṟaippuṟam



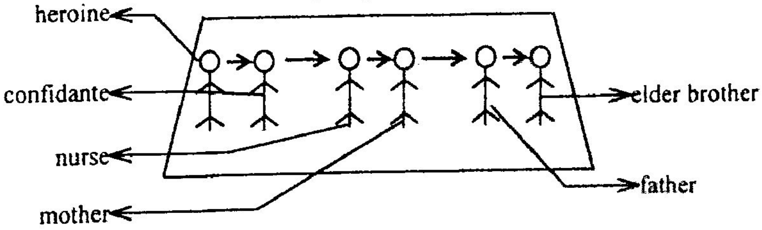
pāl kiḷavi



muṉṉilaip puṟamoḻi



aṟattoṭu nilai



Legend

······> target listener

⟶ apparent or actual listener

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